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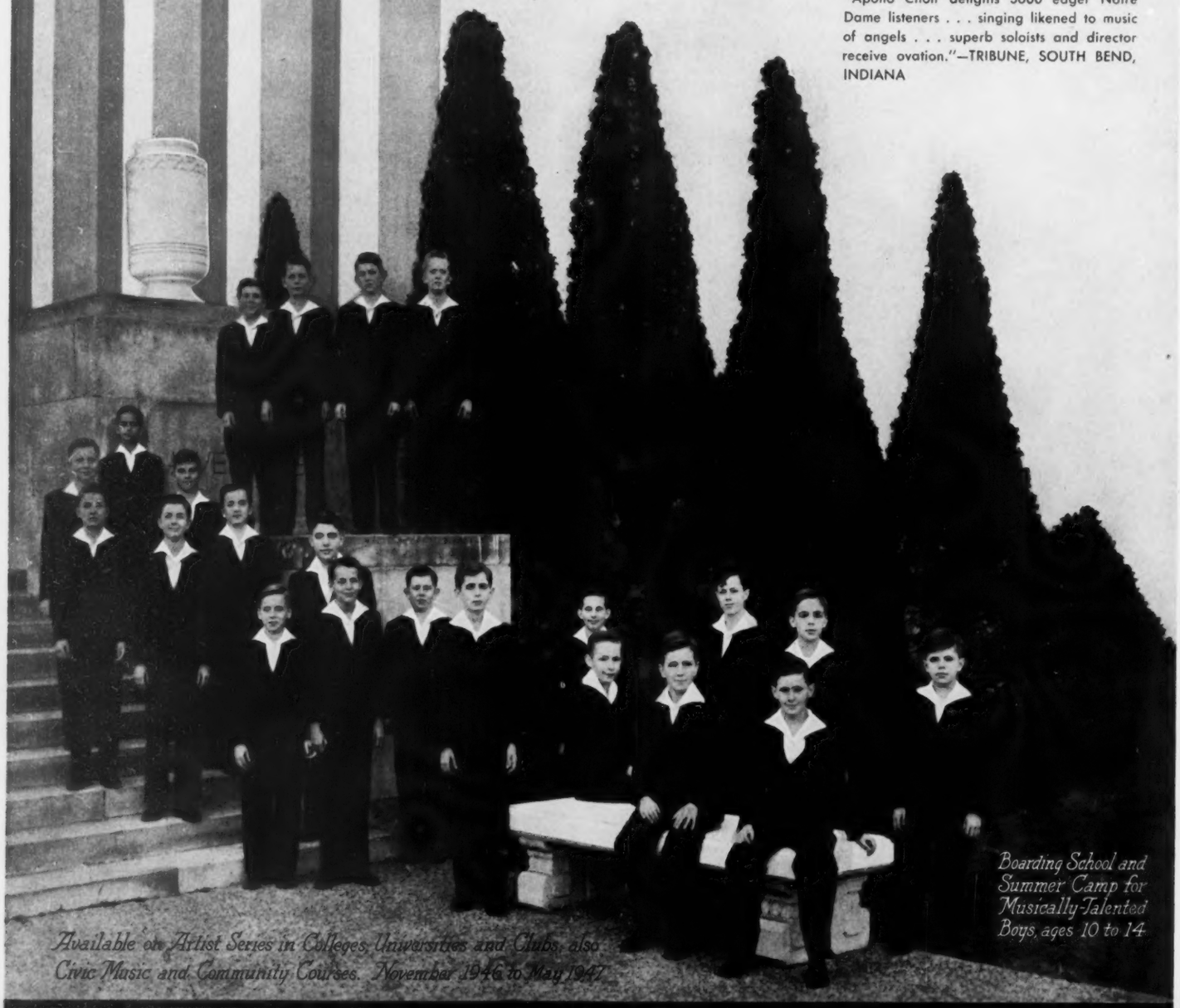

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René Devries (in charge), Elsa Borowski and Dosha Dowdy, 220 S. Michigan Ave., Chicago 4, Ill. Phone, Harrison 6110

HOLLYWOOD:
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NEW ENGLAND:
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LATIN AMERICA:
RIO DE JANEIRO: Mme. Ceicao De Barros Barreto, Avenida Atlantica 1054, Copacabana.
BUENOS AIRES: Jorge M. White, Paraguay 1207
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SIBELIUS AT HOME
in Bilinki, Finland, chats with Reidar K. Asper, representative of the Cooperative for American Remittances to Europe, Inc., who delivered four large food packages from a friend in America.

Festivals Hither and Yon

Before the biggest music season in years descends upon us a word or two may be said reminiscently about some summer highlights here and abroad.

In Europe there were definite signs of recovery. Salzburg really got upon its feet again, although in the words of Lionel Hale, writing in the London Daily Mail, "the loveliest women of Europe were not stepping from huge cars" from every capital, and "one didn't see Greta Garbo sitting beside Thomas Mann at a riverside cafe. . . . In their place are GI's with some music-loving visitors from the British zone. . . . Instead of limousines, jeeps and trucks. . . . Music, sun and scenery are what people are living on while waiting for better times—for the Armies to move out and the tourists . . . to move in."

Other festivals took place in Lucerne, and under Allied occupation forces' auspices in Graz and elsewhere. Thus, with plans for a new Edinburgh Festival, for the revival of the Maggio Musicale in Florence, and the opera festival at Glyndebourne next summer (one production, of Britten's Peter Grimes, was given there this year) Europe seems already set for a resumption of its pre-war music activity.

The prestige of the United States in this field has, however, mounted greatly during the years when the Continent was closed to visitors from other parts of the world. With the resumption this season of the full-scale Berkshire Festival, which promises to become a world center of opera production, and with new ones springing up in many parts of the country to augment such established gatherings as those at Cincinnati, Ann Arbor, Bethlehem, and Lindsborg, to name only a few events, the custom seems firmly planted in this hemisphere. We now find the purlieus of our elm-shaded campuses and urban spots as much esteemed as foreign spas and mountain resorts for this purpose. Let the custom continue!

• • •

Music on Strike

The musicians' strike in New York hotels, night clubs and restaurants did not, fortunately, spread to the symphonic and opera fields. It resulted in a grant of a 20 per cent wage increase in 41 night clubs, with time and a half for overtime and an additional $5 per man for playing New Year's Eve dates. Some fifty New York hotels signed agreements with the American Federation of Musicians, for 20 per cent wage increases, after its members had paced the pavements before the establishments. The strike showed—if it were needed—that the whole union field is closely interlocked.

The American Guild of Musical Artists was similarly able to defer the completion of plans for the Metropolitan Opera season while negotiating with the management over new terms of contracts, during a strike precipitated when the company announced its intention of reducing the size of the chorus. The disputes having been settled, the season will open Nov. 11.

It must be stressed that wage disputes form only one aspect of the national picture. Surely it is of significance that the concert halls of New York are more heavily booked than in many years, that no less than five large ballet companies and many tours of symphony orchestras are to regale the American public, that Chicago has announced two major opera series, one in the fall and another in the post-holiday period, that throughout the country new festivals and new concert courses are springing up. Perhaps it is part of the same general expansion and development that musicians in our night clubs are to be paid as much as $113 a week in some cases. . . . But one hopes that musicians in more substantial forms of work will have equal or greater encouragement.

EQUINE FANCIER.
Gerald Warburg takes time off from his concert engagements as cellist to help his family feed their favorite horse. Mr. Warburg recently appeared as soloist with the New York Philharmonic-Symphony at the Lewisohn Stadium. (Photo by Ben Greenhaus.)

ON THE COVER

Tauno Hannikainen, the Finnish-born conductor, inherited his musical gift from his father, Rekka Juhani Hannikainen, one of Finland's outstanding conductors. Born in Jyvaskyla just before the turn of the century, Mr. Hannikainen studied in several European capitals and prior to his first American visit was the conductor of the Turku Symphony. In 1938 he came here as a visitor and as guest conductor of the Boston "Pops" establishing himself not only as a Sibelius authority but as a thoroughly grounded musician. He was invited by Serge Koussevitzky to make several guest appearances with the Boston Symphony, followed by performances with orchestras in Detroit and later in Chicago. In 1942, he was appointed conductor of the Duluth Symphony, a post he holds today. He has been added to the list of guest conductors for this season's Chicago Symphony concerts. (Photo by Earl Johnson.)

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October 1, 1946
Sixty-Seventh Year

THE MUSICAL PARADE: By the Staff

The great ones pass. Particularly in the pianistic realm the last decade has seen the departure of some of the giants.

Rosenthal was one of the outstanding Lisztians, but not the last as the dailies said. He was one of the most brilliant technicians, and knew how to infuse his playing with clarity and romantic feeling, while keeping a keen intelligence and not descending to bathos or sentimentality. He had the art of giving his personality to every measure . . . something rare today.

• • •

While musicdom is mourning the death of Rosenthal, a story about the noted pianist told by Leonard Lyons in his column in the New York Post is worth retailing.

The master lived in this country for the last eight years of his life, became a U. S. citizen when over 80. When asked the usual question whether he was willing to bear arms for this country, the venerable artist rose, drew himself up and said, "I'd be proud to!"

• • •

HONORS DEPT. — Medal of Freedom was awarded by the U. S. Army to Albert Spalding for his "outstanding service" as broadcaster in Italy under the name of "Major Sheridan" in the psychological branch of our armed services, his fluent Italian (he used to live in that country) coming in handy. . . . Karin Branzell, Reinald Werrenrath and Ignace Strasfogel were presented with King Christian X's Medal of Liberation "as an appreciation of their contribution to Denmark's cause during the years of Nazi occupation." . . . Marking 25th anniversary of the Bucharest Philharmonic Orchestra, of which Georges Enesco is the conductor, his face appears on a recent postage stamp issued by the Rumanian Government; on another a quotation from his Second Roumanian Rhapsody. Winifred Heidt is wearing a gold-studded sapphire and diamond emblem, designed in the form of a ballet dancer, presented to her in Hollywood on July 9 by the Warner Bros. star Alexis Smith, to celebrate Miss Heidt's 100th appearance in the role of Carmen (which was in the Bowl). Another famous Carmen, Marguerita Sylva, was present. . . .

• • •

TONAL TATTLING. — Some fancy hair-snipping and Dalila vampings may be in store for patrons of opera in New York, as the "Met" is said to be planning production of the prize opera in English, The Warrior, by Bernard Rogers and Norman Corwin. . . . Also perhaps the American premiere of the long-expected War and Peace, by Prokofieff. . . . A talk about the work of Leonard Liebling, late Editor-in-chief of Musical Courier, was given before guests of the University of Cincinnati by Dr. Thomas James Kelly, conductor of the Orpheus Club of that city. . . . Duke Ellington and John Latouche (of Ballad for Americans) are readying a new jazz version of Gay's The Beggar's Opera for Broadway. . . .

Bruno Walter, whose autobiography Theme and Variations recently came from the press, celebrated his 70th birthday on Sept. 15 in relative seclusion. He leaves this month for Europe to conduct in a number of cities. . . . Grand opera did not go "to the dogs" but *vice versa* when the Sunken Garden opera season at San Antonio, Tex., recently gave Pagliacci with new English text by George Lee Marks, radio script writer, who incorporated a circus with canines and jugglers. Some time soon he threatens to stage Carmen with "a real bullfight." . . .

ARCHAEOLOGY AND MUSIC.
Louis and Annette Kaufman, on a Mexican trip, explore finds near Tula, believed to be older than the Mayan civilization. Mr. Kaufman, violinist and member of the American Archaeological Society, is one of the few musicians who combines his profession with this type of research.

Annual autumn "Kick-Off Luncheon" of the National Symphony Orchestra Women's Committee—named after football jargon, in case you don't know—had Robert Cummings, the movie star, as principal speaker. . . . Benjamin Britten wrote the overture for the Broadway revival of the Elizabethan play The Duchess of Malfi, by Webster, opening Oct. 15 with Elisabeth Bergner as the tragic heroine. . . . Annual "Singing on the Mountain" held in a rolling meadow at foot of Grandfather Mountain, near Linville, N. C., for 22nd year, drew 20,000 folk singers from North Carolina, Tennessee, Virginia, "Kaintuck" and "Jahja," led by the "singing masters," those musical professors of the backwoods, with their tuning forks, and specializing in high nasal harmony of rural gospel singing . . . while later large hampers of fried chicken and country ham were consumed by the "neighbors." . . .

• • •

Much human interest attached to the recent arrival by plane from Stockholm of Artur Rodzinski's 76-year-old mother, who bravely went through the hardships of war in occupied Poland. Their meeting after nine years of separation was an episode to mist the eyes of even hardened newspaper scribes. . . .

• • •

Estelle Liebling, New York voice teacher, staged a birthday party on Sept. 10 in honor of Frederick W. Sperling's birthday, which he says was his 67th, but which no one else believes. The scene was Mr. Sperling's home, where 150 guests were regaled with a lavish buffet supper, and a musical program by talented artists. The performers included Rosemarie Brancato, coloratura; Earl Covert, baritone; Viki Schools, soprano; Sue Reade, soprano, and Grace Panvini, coloratura. The accompanists were Estelle Liebling herself and Kay Holly. Miss Liebling proved a witty and gracious "emcee," introducing many of Mr. Sperling's friends, Judge James G. Wallace extolled him in rhyme and extemporaneous speech, for his valued friendship through the years. Among the guests were Judge and Mrs. William Harmon Black, Gladys Axman, Mr. and Mrs. Edward Bernays, Yvonne D'Arle, Joan Roberts, Jean Tennyson and Iva Withers.

• • •

ENTREATY
(A Singer to Her Audience)

I shall die and all these songs,
Which I weave and fling from me,
Shall be lost and soon forgotten
As I shall be.

But should you on some far day
Recall but a single note,
Remember, too, how it was born—
And in whose throat.

ROSEMARIE CARLEY.

• • •

Isidor Achron, the pianist and composer, while having a haircut, asked his barber, "Do you like music?"

"Not the serious kind. I prefer popular stuff," said that functionary. "Like this—" He began to whistle the first theme of the Tchaikovsky B flat minor Piano Concerto, as revised in a popular song.

"Oh," said Mr. Achron, "that's a *very* serious composer. What else do you like?"

The barber whistled Brahms' Lullaby.

"But that's by one of the *greatest* masters."

"Can you beat that? I've been liking serious music for years—and didn't know it."

READERS SPEAK THEIR MIND

Wanted: More Tanglewoods!

To the Musical Courier:

When you're accustomed to seeing music schools housed in office buildings and hearing traffic sounds encroaching upon studio sounds, it is a particular joy to find music being made in the middle of such beauty as the Berkshire Festival has for background. Stimulating it is, and first of all because the school's emphasis, unlike that in most music conservatories, is not on brilliant solo performance, but on the creative channels of music and group participation.

Several days of absorbing this kind of attitude with its more social approach to music than the usual studio set-up with its few prima donna students around whom cluster the less gifted made us wonder why this fine kind of music education must be confined to Tanglewood. Granted that there is only one Boston Symphony, one such landscape, one Koussevitzky and one Copland, comparisons are not the point. The broad American scene has other corners of beauty and other orchestras and other fine musicians which should and must be used if first class music training is going to be diffused among all of us. The 400 students accommodated by the school in the Berkshires are not enough to spread the gospel among 140,000,000 people.

We're not overlooking the many good conservatories from coast to coast, the countless private teachers, or the increasing number of symphony orchestras and concerts. They have always been and will continue to be our main source of music education.

As Chicagoans we feel proud of the caliber of music instruction in this area, but wouldn't it be great if more of it could be linked with the Symphony, or perhaps the Civic Orchestra? And couldn't several chamber groups be made from the various conservatory symphonies which, as they stand now, usually function merely as accompanying forces at the several annual commencement programs upon which appear the single star performers who have won competitions for this honor? Why not use Ravinia for more than a summer social affair?

THADDEUS AND JACQUELINE KOZUCH.

A Pennsylvania Colony's "Leader"

New York City

Editor, Musical Courier:

Greeley, Pa., is remembered as having been founded by Horace Greeley, famous New York Tribune creator and editor of a century ago. A colony of German descent resides here now, said to have been brought here many years ago by a choral conductor, Peter Hipp, of the Bronx.

Does any reader or music historian recognize this name? I'd be interested in knowing.

GEOFFREY O'HARA.

SALZBURG FESTIVAL: 1946 EDITION

MOZART CITY RENEWS CULT OF A GLAMOROUS PAST

By DR. ERWIN MITTAG

VIENNA.—A report on the great and festive event that the Salzburg Festivals are could hardly single out the purely musical side of this fete as a separate performance. The Salzburg Festival is not just a musical festival, not a series of more or less successfully produced operas and concerts, but something with a life and a soul of its own.

For one whole month the town is enchanted. The Muses protect this site where an Olympian spirit is alive, they hold off the atmosphere of everyday life. It had been like this until 1938 and it will again be like this, as the Commanding U.S. General Mark W. Clark expressed it at the opening of the Festivals in a brief address that touched the hearts of his Austrian listeners. . . .

Want and worries of a prosaic and matter-of-fact nature still prevail in the country but the most important fact now is that all are united in their desire and purpose to take up the task again where they had to leave off eight years ago. In this respect, the older generation that still vividly remembers unforgettable highlights of years past feels itself united with the younger ones, who judge by absolute standards and whose understanding and interest is not enhanced by the *patina* of the events seen, heard and lived through in the past.

Past Spirit Revives

Max Reinhardt is dead; yet, luckily enough many of those still live and are present who embody his spirit and his tradition. These men are prominent in the various sections and activities. Baron Heinrich Puthon, the president of the festivals, once stood at the cradle of the festival idea. With his great experience he holds the reins of this complicated organization. And there is Ernst Lothar. His speech on the occasion of the memorial ceremony for Max Reinhardt was broadcast over many stations. It was a model address in its perfect harmony of the right spirit and deep-felt affection. Lothar now accomplishes his difficult task in the uniform of an American Officer, but with indigenous understanding and experience. Helene Thimig has come from overseas to play the part of Faith in Everyman. And—this should not be overlooked — there are many among the public who listen, judge, compare, who jealously watch that this spirit of Salzburg shall not fade away, that nothing shall be copied in a mechanical or slavish manner, but that everything shall develop in the line of tradition, even if the spirit of the day also finds its proper expression.

Some names, it is true, are missing. Names without which it is difficult to imagine those Salzburg festivals — Toscanini, Bruno Walter, Lotte Lehmann, Jarmila Novotna, Ezio Pinza. Many good reasons explain their absence—we are missing them all the same. And if the fact that these names are absent is not constantly mentioned, this should not be taken as a sign of ingratitude. We only consider that retrospective comparison might become a drag to creative reconstruction in the fields of culture and intellectual life where Austria is making a special effort.

Mozart in His Birthplace

The Festivals were opened by the genius of Mozart's music. Don Giovanni, sung in Italian, was the first opera to be heard. It was a very fortunate start. Josef Krips, the first conductor of the Vienna State Opera, has done a thorough and complete job by conscientious and well finished rehearsals. The Vienna Philharmonic Orchestra and the chorus of the Vienna State Opera provided the basis for the festive music. Moreover, the leading parts were given to two excellent singers. Hans Hotter was a Don Juan of high class and Ljublia Welitsch a Donna Anna that at the present time can be counted among the best opera singers to impersonate this role, especially with regard to her stirring and dramatic acting and to her qualities as a singer. Anton Dermota was a Don Ottavio of the *"bel canto"* style. The settings were of such noble appearance and sumptuousness as not many stages can show to their public in the lands stricken by the war.

Marriage of Figaro was the true premiere of this year's Salzburg season. Everything was new in this performance. The stage direction under Oskar Fritz Schuh was especially clever and accomplished very charming effects in adjusting the style of the performance to that of a comedy. It is to Fritz Schuh and the conductor Karl Prohaska that we owe the Italian *brio* of this magnificent performance, which can be compared with the best ever played on this stage. The Susanna of Irmgard Seefried and the Countess of Maria Cebotari as well as the Figaro of Erich Kunz were artistic achievements of an exceptional quality, while Miss Mayerhofer's Cherubino completed this cast in a very promising manner.

Between the two operas of Mozart we had the pleasure of attending a dear old acquaintance of the Salzburg Festivals, the Rosenkavalier of Richard Strauss, this apotheosis of the Baroque style, without which the musical summer of Salzburg would be unthinkable. Hans Swarowsky directed the performance, Hilde Konetzni as the Marschallin and Fritz Krenn as Ochs von Lerchenau impersonated the leading parts splendidly.

Concerts Include Serenades

In the concert hall, too, the music of Mozart was prominent. Dr. Bernhard Paumgartner is a specialist in Mozart, and the scientific research work he has carried concerning this composer is of international importance. It is the understandable desire of this eminent musician to put the results of his research into practice.

The famous Rocky Arena is the impressive setting of the scene for the nightly serenades played by the Salzburg Mozarteum Orchestra and conducted by Paumgartner. In the first Serenade-concert the "Prague" Symphony was played, which originated during the Don Juan period. The symphony was, so to speak, framed between the Six German Dances and the Concerto for Bassoon. The latter was composed by Mozart when he was 18 years old at the request of a lover of that instrument. The interpretation of this composition given by Professor Karl Oelberger was excellent from a technical as well as musical point of view.

The first Philharmonic concert again was conducted by Paumgartner. It contained, apart from the A major Symphony of Mozart, his Kleine Nachtmusik and a Recitative and Rondo which that master composed for the first singer of the Susanna in the Figaro. Irmgard Seefried again proved that she has not only a very pretty voice but can perfectly master the style of Mozart.

SALZBURG AT NIGHT: THE FESTIVAL CITY EN FETE.

Two concerts were conducted by Karl Schuricht. The Fifth Symphony of Bruckner and the Fourth of Brahms were the main pieces of his programs. Schuricht does not belong to the virtuosi at the conductor's desk, but rather represents the type that strives for clearness of conception and faithfulness to the original opus. His personality has the sensibility and serious intuition and feeling for an all-embracing world which is common to both works. We have heard Bruckner and Brahms conducted with more imagination for effects on other occasions but certainly never in a more deeply felt and more inwardly understanding manner. Professor Messner, organist of the Cathedral and leader of its choir, has also been for long years one of the main pillars upon which the building of Salzburg music rests.

Programs at University

The damage caused to the Cathedral by the events of war is the reason why these concerts had to move into the "Aula" of the University. This series of concerts began with the E flat major Mass of Schubert, the swan song of the composer. This series proved that the tradition of church music cultivated for centuries still flourishes in this town.

Grace Moore's concert was not only a piquant *hors d'oeuvre* for connoisseurs of music but also a social sensation.

Of the famous quartets from Austria and other countries that will play here and continue further the musical tradition and the fame of Mozart's birthplace, we have heard the Calvet Quartet from Paris in the first part of the festival. Each of these artists is an absolute master of his instrument. Together they give an authentic interpretation of impressionism in music. One could not wish for a more perfect rendering than that of the Debussy and Ravel quartets as well as of the Quintet of César Franck, in which Jaques Fevrier played the piano.

Interesting events were still to come when this was written. Barbirolli and Ansermet had already arrived to rehearse their orchestra concerts. Walter Braunfels, of whom little was heard during the last few years, will attend the first performance of his Quartet. Bruckner's F minor Mass will also be heard.

Salzburg's artistic life is in full swing. What has been heard so far does not need any excuse that could be made by pointing to the fact that great difficulties still remain to the full restoration of art life in Austria. Pessimists who believed that this year's festivals would be just a full-dress rehearsal for the next season were given the lie by the events. The encouraging words of General Clark—"During this month Salzburg has become the musical capital of the world"—fill the hearts of Austrians with gratitude for the understanding furtherance the USA grants to the Salzburg festivals.

Dorati Conducts at Salzburg

Antal Dorati, on his second visit to Europe this summer, conducted the final Salzburg Festival concert on Sept 2, featuring Yehudi Menuhin. The two then went to Budapest to give the premieres of Bartok's Violin Concerto and Concerto for Orchestra. Dorati conducts in Zurich, for BBC in Hamburg and Berlin, and returns to the United States for guest appearances with the Original Ballet Russe before opening his season as conductor of the Dallas Symphony Orchestra on Nov. 2.

Coast Opera Launched

By EDWIN J. SIMON

SAN FRANCISCO. — The San Francisco Opera Company opened its 24th season on Sept. 17 with Wagner's Lohengrin. The seats and standing room space of the War Memorial Opera House were sold out and many thousands listened on the radio.

The title role was sung by Set Svanholm, of the Stockholm Opera, making his North American debut after South American appearances. His voice is all that can be desired: it can be toned down to a whisper and is capable of big volume which has a lyric quality and does not sound forced. He was a youthful, fine-looking figure in the part, though his acting tended sometimes to seem forced.

Astrid Varnay brought a charming simplicity to the part of Elsa. Her voice was clear and floated out over the orchestra with the quality that has characterized so many of the great dramatic sopranos. She was particularly moving in the second and third acts. Margaret Harshaw was sensational as Ortrud. Her cry of triumph in the second act brought a spontaneous ovation. Her voice was big and glowing and her acting in the great Wagnerian tradition. George Czaplicki excelled as Telramund. He has a high, clear baritone and is a good actor. Nicola Moscona made a fine impression as the King, and Mark Harrell brought a clear, fresh voice to the thankless part of the Herald.

William Steinberg maintained a fine balance between the orchestra and the voices without losing any of the rich color of Wagner's score. The staging was beautiful, and the great pageant of the second act very impressive.

Chicago's Operatic Traditions Live in Record 1946-7 Season

By ELSA BOROWSKI

Chicago

With the opening of the six weeks 1946-7 season of the Chicago Opera Co. on Sept. 30 with Aida, conducted by Fausto Cleva, General Artistic Director, this city has entered upon a year which promises—in the multiplicity, at least, of its lyric performances—to outshine anything attempted here for more than a decade. Singers and operas new to local listeners appear on the roster.

In addition, Chicago is to have a five-week season, not yet officially announced in detail, but openly discussed by the daily press, by a new organization, to begin operations Jan. 6, also at the Opera House. With Ottavio Scotto at the helm and George Sebastien as musical director, the company is reputed to possess sufficient financial backing for the laying of long range plans, which include using Chicago, at the close of the season, as a base for touring. It also has been said that Fortune Gallo and his San Carlo Opera Co., which has been absent from the Chicago scene for several seasons because of the impossibility of securing bookings at any Chicago theatre, will return for a spring season, as will presumably the Metropolitan Opera Association.

The Chicago Opera Co., however, remains the principal heir of the long and brilliant operatic traditions of this city, and in estimating the season ahead it is historically interesting to glance backward to that notable past.

War Years Posed Problems

One of the difficulties under which our resident company has functioned since the Insull *débâcle* and the rigors of the great depression, has been the seeming impossibility of re-establishing and maintaining a company the personnel of which belongs to this city alone. The hasty borrowing of singers from the Metropolitan for an appearance or two is a system which contains within itself the seeds of decay, as obviously a fine ensemble cannot be achieved by this means. No "star," however refulgent, can entirely carry a performance. The war in Europe and the complete unavailability of routined singers from abroad during the last 7 years made our dependence on the "Met's" roster even more inevitable.

However, Dr. Cleva's recent sojourn in Europe, where he engaged a number of singers for the Chicago Opera season, is the first step toward establishing an independent group, which, given sufficient public support, can grow into a resident company of stature. In order that the young American singer will not consider his plight entirely hapless, several auditions have been held from which promising talent has been chosen for small parts this season. It is hoped that this system may be developed for more important things in 1947.

Great Days of the Past

And now to glance at a past which still sheds light enough to guide, if not to illumine, the present. Chicago manifested an enthusiasm for opera before the Chicago Opera Co. was founded in 1910. For more than fifty years before that date—beginning in 1850—travelling companies sporadically had visited the city for several weeks' engagements at a time. The building of the Auditorium Theatre in 1889 insured an almost annual operatic season provided by such companies as the Abbey, Schoeffel and Grau; the troupe headed by Walter Damrosch; the New Orleans French Opera; the Ellis Opera; the Maurice Grau Co.; the Savage Metropolitan English Opera; the Boston Opera; and the Metropolitan Co. itself during the days of Conried's management.

That these operatic visitations served to whet Chicago's appetite for dramatic music, and gave impetus to the later formation of the resident company, may readily be appreciated when old programs and casts of performances are given study. The greatest singers of their times were heard repeatedly—Patti, Tamagno, Nordica, Lilli Lehmann, Italo Campanini (elder brother of Cleofonte Campanini, who much later was the "strong man" of the Chicago company), the de Reszkes, Eames, Gadski, Calvé, Melba, Plançon, Schumann-Heink, Sembrich, Caruso, Farrar, Fremstad, Scotti, etc.—to skim the cream from the singers' list. Nor was the repertoire negligible, for there was a generous and comprehensive representation of the Italian, French and German schools.

When Divas Clashed

Of the many half-legendary fables that survive those days, one of unassailable veracity is the tale of Fritzi Scheff's youthful triumph, with Campanari in the Papageno duet in The Magic Flute—a triumph that was so noisily received by the audience that it continued to applaud even after Sembrich had begun her following aria. Her precipitate exit from the stage—and the theatre—while the duet was merrily encored, necessitated the hasty cutting of the closing ensemble, evidence enough that the golden age of singers—and their power—had not yet waned!

But then came 1910 and the yeasty growth of civic pride. After all, even Boston boasted a resident opera company, as well as an orchestra, and although the Chicago Symphony, founded by Theodore Thomas and carried on by his successor Frederick Stock, was something to be reckoned with, it was felt in certain quarters that this rapidly expanding city should not have to rely upon visiting companies for dramatic music.

Hammerstein-"Met" Struggle

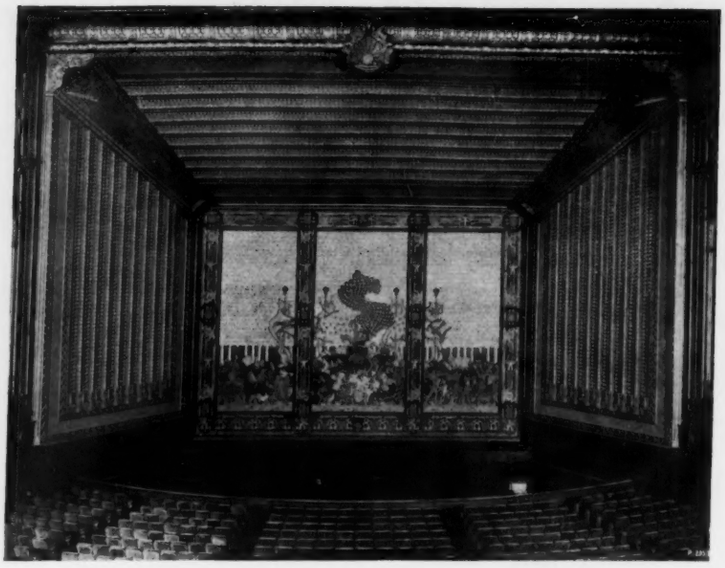
The times were singularly propitious for such a move. The historic battle between the Metropolitan Opera and Oscar Hammerstein's Manhattan Opera had been no mere joust to feed a ravening press. It was a battle to the death—and Hammerstein went down. Almost the intact personnel of his company could be obtained, and the scenery and appurtenances could be bought for a song. That the Chicago Opera Company's first board of directors carried the names of such prominent New Yorkers as Otto Kahn, Clarence H. Mackay, Harry Payne Whitney, etc., was proof enough that the directors of the Metropolitan Co. were not interested only in keeping the brilliant and resourceful Mr. Hammerstein out of New York, but in preventing his resurgence in Chicago as well. And Andreas Dippel, who had been released from his post as co-director, with Gatti-Casazza at the "Met," was installed as general manager of the Chicago company. There was a generous lending of guest artists—Farrar, Gadski, Melba, Scotti, Caruso, etc.—to swell the long list of regular singers. With Cleofonte Campanini appointed as general musical director, the first season got under way Nov. 3, 1910, with that most popular of first night operas, Aida.

Star-Studded Era

The history of the succeeding years, from 1910 until 1932, when the curtain rang down on the Insull *débâcle*, was a brilliant epoch in Chicago's music life. The period is studded with great names, the full flowering of great voices, such as Rosa Raisa, Claudia Muzio, Edith Mason, the prodigal staging of operas, old and new, and big ballets. Many were the memorable performances. Who will forget Mary Garden's dream-bemused Mélisande, the insatiable cruelties and morbidities of her stylized Salome (which had to be withdrawn after the second performance, because of the prudery of that earlier time, and was only revived much later), her poignant Jongleur?

What excitements were provided at that afternoon performance of Rigoletto, Nov. 18, 1916, when a completely unheralded singer, Galli-Curci, sang the first of two performances offered by Campanini at the behest of his wife, and who went sky-rocketing to the summit of a spectacular career after the last note of "Caro Nome!" And whose success, incidentally, sent the unsuspecting Campanini scurrying backstage to put her under tight contract at the first intermission!

Who has forgotten the romantic suavities of Lucien Muratore, handsome French tenor, or the subtleties of Vanni-Marcoux's characterizations, or the rafter-shaking of Titta Ruffo's magnificent baritone? Or the gallery of great operatic portraits limned by Chaliapin? There was, too, an interesting evolution which led to the formation of a magnificent German wing in the later years, with exceptional performances of Meistersinger, the Ring, Rosenkavalier (with Lotte Lehmann as the unforgettable Marschallin) and which introduced Frida Leider, Schlusnus and other famed Central-European artists—this from a company that had started out to be predominantly French in influence.



THE CHICAGO CIVIC OPERA HOUSE

Directorial Changes

The general directorship underwent numerous changes during the 1910-32 era. Dippel resigned under mysterious circumstances after the first three years, and was succeeded by Campanini, whose title was changed to General Director—a post he held from 1913 until his death six years later, not counting the season 1914-15, when the opera went out of existence with the First World War as the ostensible reason. Litigations, including numerous lawsuits with singers under contract, eventually helped throw the company into bankruptcy.

But this was merely an intermission, and Phoenix-like the opera rose again the following year, with a future that seemed assured, gilded as it was with the apparently bottomless purse of Mr. and Mrs. Harold McCormick which financed the greater part of the ever-mounting costs. Nor did the outflow of money cease with Campanini's death, and the succession of Gino Marinuzzi, distinguished Italian conductor and composer of the opera Jacquerie (given by the company), to his post. His was a short-lived regime, as he suddenly resigned as Artistic Director in the middle of the next season, amid a clatter of tongues and a barrage of newspaper publicity. The precipitate departure from the company of Ganna Walska, who was slated to appear in Leoncavallo's Zaza (a performance that suffered "indefinite postponement") preceded the resignation of Marinuzzi by a few days, and added greatly to the buzz of rumor and conjecture. The harassed directorate made a hasty announcement on Jan. 14, 1921, that Mary Garden had been elected General Director, an appointment which took effect at once, with Miss Garden continuing to pursue her career as a performing artist.

FAUSTO CLEVA,
General Artistic Director of the Chicago Opera Co.

The Garden Regime

The growing expense of the company already has been alluded to, and the unending generosity of the McCormicks, who continued to pour out what was needed over and above the other guarantors' contributions. At the end of the season when Garden took over, the deficit had reached $350,000, which was considered a horrific sum, but the public was promised curtailment of expenditure and a more reasonable trimming of the sail to the prevailing winds.

Great excitement reigned during the subsequent year, with the "directa," as she called herself, valiantly attempting to direct operation and give her own performances at the same time. There were singers under contract for performances that couldn't possibly be fitted in, Prokofieff's Love of Three Oranges was given a costly production and Salome was handsomely revived for Garden, among other operas old and new.

The orgy of spending was very pleasant while it lasted, but the day of accounting inevitably arrived, and the largest deficit of all time—$1,100,000—was exposed on the books. The McCormicks heroically met all their pledges and, withdrawing from the scene, turned over, lock, stock and barrel, all of the physical properties of the Chicago Opera Co. to the newly founded Civic Opera Co. Samuel Insull was elected

president, and Giorgio Polacco, whose brilliant conducting had graced the company's performances for several previous seasons, was appointed Musical Director, a post he held until just before the end, when Herbert Witherspoon succeeded him for one brief year.

Came the Crash . . .

Ten more years remained—years which saw the realization of a plan which was eventually to remove opera as a burden on the shoulders of the guarantors, and provide endowment which would pay the inevitable deficits of opera-giving. This ambitious scheme involved the erection of the Civic Opera House, housed in its vast skyscraper office building. When the mortgage was paid off and the preferred stock that financed the $20,000,000 structure was retired it was to provide a permanent home for opera, and a steady income from the rentals of the office space. Dramatic music during these last years continued on a lavish scale, and the season 1929-30 saw the completion of the new building and the triumphant opening in the "most modernly equipped theatre in the world."

The hoped-for permanency of mankind's plans too often have a pitiful evanescence. By 1932 everything was swept away, and it looked as though opera would never lift its head again in Chicago. But it did, although under very different circumstances.

A New Cycle Opens

The house was dark for a year, when Paul Longone ventured to give opera another try, and he succeeded for six seasons, until his death in 1939. These were lean years, with many financial crises, with some performances inadequately rehearsed and sometimes shabbily cast. But in retrospect it is possible to conjecture what might have been Longone's achievement, had his working conditions been different. A number of first Chicago performances—Puccini's Turandot, Respighi's La Fiamma, Gruenberg's Jack and the Beanstalk, Damrosch's Man Without a Country, were given during his regime, as well as such ambitious revivals as Rosenkavalier, Montemezzi's L'Amore dei Tre Re, Andrea Chenier, and Die Meistersinger. And a number of top-flight singers were heard in this role or that.

Henry Weber, long-time conductor with the variously managed Chicago Opera companies, took over Longone's arranged-for season after the latter's death, and the following year, 1940, made his own commitments as Musical Director. This season was somewhat better off financially, as some of the "old guard" contributors again rallied to its support, which meant more rehearsing and at least three outstanding performances—Rosenkavalier, conducted by Fritz Reiner, Salome, with Artur Rodzinski, and a sold-out performance of Falstaff, in English, conducted by Weber. But if the level of performance was in general higher, the deficit was again greater, and the next in line was Fortune Gallo, who had two years of directorship.

Cleva Takes Over

The house was once more dark during the season of 1943-44, a period filled with conjecture and rumor. But the announcement that the Chicago Opera Co. was to receive from the Chicago Music Foundation (a remnant of the old Insull plan) an annual grant of $25,000 for ten years served to revive ambition.

And with the reopening of the doors in 1944, Fausto Cleva, who had established a reputation of high worth as a musical entrepreneur, first as member of the staff at the Metropolitan Opera, then as musical director with the Cincinnati Opera, and conductor with other leading organizations of the country, became the General Artistic Director.

In the last two seasons new gains have been consolidated and plans have been laid for the emergence of an operatic organization which commands the services of leading artists from all parts of the world. Dr. Cleva's third season, which has been auspiciously launched, is awaited by Chicagoans with the most lively anticipation.

The first week of the Chicago Opera season is highlighted by a double bill consisting of Louis Gruenberg's The Emperor Jones, with Lawrence Tibbett in the title role, and Gian-Carlo Menotti's Amelia Goes to the Ball, on Oct. 4. Pearl Primus, the dancer, who has specialized in African ritual dances, will appear in performances of the first work, on leave from the Broadway production of Show Boat. The cast also includes Evelyn Novotna and Marek Winheim. Erich Leinsdorf will conduct. In Amelia, the leading roles will be sung by Margaret Daum, Hugh Thompson, Armand Tokatyan, Doris Doe and others, and Fausto Cleva is in the pit.

The first week also includes the debuts with the company of Ferruccio Tagliavini and Enzo Mascherini in Boheme (Oct. 2) in a cast including also Dorothy Kirsten and Frances Greer; that of Italo Tajo as Ramfis in the opening night's Aida (Sept. 30) in a cast including Milanov, Castagna, Baum, Warren; of Set Svanholm as Tristan (Oct. 5) Wellington Ezekiel as Marke, in a cast including Traubel, Thebom, Huehn and others; and a Saturday night Rigoletto, listing Bjoerling, Antoine, Warren, Lazzari and Heckman, Nicolas Rescigno conducting.

ARNOLD EIDUS,
heard as a violin prodigy some years ago in Town Hall, returns at 22 to the New York concert stage in a Carnegie Hall recital on Oct. 7, with Gregory Ashman at the piano. (Photo by Bruno of Hollywood.)

Hurok Announces Attractions

Recently returned from a visit to the West Coast, which was preceded by a European tour, S. Hurok has announced the reestablishing of his international managerial activities suspended during the war. He has recently completed negotiations for importing several new attractions to America.

The Paris Light Opera Company is promised for early next season, presenting programs of French operettas, including the works of Offenbach. Also from France is the young pianist Raoul Trouard. The Champs-Elysées Ballet is to make its debut here during a ten-week International Dance Festival planned by Mr. Hurok for the Metropolitan Opera House next Spring. Two other dancers signed are Mariemma of Spain, who reputedly was chosen by Argentina's family to inherit the costumes willed by the late dancer "to the artist best deserving them." And Trudi Schoop, who needs no introduction in this country.

Among the new artists appearing this season are the Polish violinist Ida Haendel; the 18-year-old pianist Byron Janis; Wellington Ezekiel, new Metropolitan basso; Monica Mais, a young coloratura Hurok "discovery," and the 15-year-old Polish-American piano prodigy, Sylvia Zaremba.

Giuseppe De Luca will make his first nationwide tour since 1918 and arrangements for a trans-continental tour of the San Francisco Symphony with conductor Pierre Monteux, under the joint sponsorship of Hurok and NCAC, have been completed. The orchestra is to give 56 concerts in as many days throughout the country.

AT FIRST ANNUAL BREVARD MUSIC FESTIVAL.
Left to right, foreground, Mario Berini, tenor, guest artist; Romine Hamilton, concertmaster of the Brevard Music Festival Symphony; James Christian Pfohl, festival music director; Mrs. Henry M. Carrier, president of the Festival Association; Selma Kaye, soprano, guest artist.

Brevard Holds Successful First Music Festival

BREVARD, N. C.—The first Brevard Music Festival was held on Aug. 9, 10, and 11, presenting four events, a Mendelssohn program featuring Carroll Glenn, violinist, and the Festival Little Symphony Orchestra, James Christian Pfohl, conductor; a young people's concert on Saturday afternoon, with the orchestra and John A. Holliday, narrator; a program by Contemporary American Composers, played by the orchestra, and offering works of Edwin Gerschefski, Cecil Effinger, Paul White, H. Merrills Lewis and Charles G. Vardell, Jr.; and an operatic program, with Selma Kaye, soprano, and Mario Berini, tenor.

The festival was attended by large audiences, and its musical and financial success assures its continuance. The association, of which Mrs. Henry M. Carrier is president, is already making plans for next year.

City Center Opera Brings Debuts

The City Center Opera chose Madama Butterfly to open its fourth season on Sept. 19, with Camilla Williams in the title role. The young singer repeated the gracious, fluent performance which earned so much applause at her debut last season. She has even improved the lustre and smoothness of her vocal production in the interval. Nevertheless, it is hoped that, in order to attain a wider scope of dynamics. Miss Williams will not sacrifice the beauty of texture and lustre of her exceptional top voice. A prolonged high C at the conclusion of the first act duet brought spontaneous and deserved applause.

As Pinkerton, the young tenor, Giulio Gari, displayed gratifying improvement in his singing. His is a voice of Italianate timbre with the warm, ringing high notes so effective in operatic delivery. In this performance, Giuseppe Valdengo, imported from Italy especially for the Sharpless role, was not exceptional, though he sang with a pleasant voice and seemed at ease on stage. The remainder of the cast listed Margery Mayer, a sympathetic, mellow-voiced Suzuki; Hubert Norville, excellent in the taxing Goro assignment; Emile Renan, repeating his unusual and artistic Yamadori; Gean Greenwell, a formidable Bonze; Arthur Newman, characterizing a quaint Imperial Commissioner, and Lydia Edwards as Kate Pinkerton.

As a whole, the performance seemed under-rehearsed, with Conductor Laszlo Halasz endeavoring to hold the light orchestra and on-stage ensemble together. Acoustic conditions between pit and stage may account for much of this apparent difficulty. Stage direction, under Eugene Bryden, showed imaginative detail, although it does seem that the husky, healthy ladies of the chorus might give out with more tonal volume than the twittering bird notes vouchsafed the customers on this occasion. Mr. Condell is again to be commended for the fine sets and general stage design.

M. C.

New Singers in Double Bill

Two new singers were introduced to City Center audiences on Saturday night in Cavalleria Rusticana and Pagliacci. They were, in the Leoncavallo score, Vasso Argyris, Greek tenor, who sang Canio, and Norman Young, American baritone, as Silvio. Camilla Williams followed up her Madama Butterfly first-night appearance with her first City Center Nedda, and Giuseppe Valdengo sang Tonio for the first time here. Laszlo Halasz conducted. The other opera had a familiar listing: Doris Doree (Santuzza), Giulio Gari (Turiddu), Grant Carnell (Alfio), Rosalind Nadell (Lola), Mary Kreste (Mama Lucia) with Julius Rudel in the pit.

In both performances, inept stage business marred the general effect, although individual portrayals had merit. Mr. Argyris proved an experienced and smoothly routined singer. Mr. Young showed a pleasing baritone and his handling of the role promised well for the future. Miss Williams' Nedda was not perhaps as high an achievement as her poignant Butterfly but it was very creditably sung. The Tonio of Mr. Valdengo was a characterization of genuine power, and he sang with resonance and discernment.

B. A.

Salmaggi Opens Season

Alfredo Salmaggi commenced his season of popular price grand opera at the Brooklyn Academy of Music, Sept. 21, with Carmen. Owing to the deferred arrival of previously announced Maru Castagna, the name role was sung by Hilda Kosta, who presented her unique conception of the Spanish Gypsy with spirit and warm tone. Rolf Gerard, as Don Jose, sent his tuneful high tenor voice soaring, winning an ovation for a beautifully delivered Flower Song and for general stage artistry. Laura Triggiani "stopped the show" with the high B-flat of the Micaela aria. Eugene Morgan displayed a splendid baritone as Escamillo. Norman Scott was in fine voice and imposing as Zuniga. Bertram Norto was a well-schooled Morales. Josephine Guido, a clear, sweet-toned Frasquita and Elena Gordan, an excellent Mercedes. Luigi Molle and Francesco Curci rate special mention for their characterization and singing as Dancaire and Remendado.

The orchestra was capably directed by Gabriele Simeoni. Citations should also be given to Philip Culcasi, stage director, and Victor Andoga, technical advisor, for an efficient stage performance. A sold-out house showed enthusiasm.

M. C.

WHAT MUSIC PUBLISHERS ARE BUYING

By ROSALYN KROKOVER

Many composers descend from Olympus, clutching their new creations, with faint lightnings of inspiration still playing around their heads. Appraising their work without conceit, with due critical objectivity, it becomes obvious to them that Beethoven might have written something like it were he alive! So hence to a publisher, to present the work to an astonished and gratified world.

But to which publisher? Many composers go from one house to another, or pile up formidable postage bills, presenting music to firms that could not possibly have interest in it even if it were half of what the composer thought. For instance, a publisher who specializes in religious music will not display much enthusiasm over a military march. Nor will another who concentrates on semi-classics hasten to print a concerto for contrabassoon and orchestra.

Composers should learn some of the business techniques of freelance writers, who carefully assimilate a magazine's editorial policy before presenting themselves to the editor. Not that the composer should necessarily write to order, or with an eye on certain publishing demands. Rather, having completed his work as honestly and sincerely as his inspiration will permit, he should familiarize himself with the specialties and policies of the various publishing houses.

It is well to remember that markets change; that certain forms of music likely to a particular firm one year are soporific the next; that publishers usually have a heavy backlog of material, and that some definitely do not like unsolicited manuscripts. Even the time of the year may be a factor. Some concerns prefer to examine submitted material during the summer vacation period—an apt time, incidentally, for the composer to sweat it out.

In an attempt to save both the publisher and composer unnecessary work and headaches, a poll of the publishing houses has been made. It elicited much information that the composer should heed. Not all the houses that were polled have returned an answer, but we shall pass on those we have received. To simplify reference, the following listing is alphabetical.

Associated Music Publishers

While the Associated Music Publishers, Inc., is ordinarily interested in all categories of music, at present the schedule is overcrowded, due to the proverbial production obstacles and the fact that they have already contracted for a large number of works to be published. It will therefore be out of the question for them, they state, to accept additional new works for publication during the 1946-47 season. It is well to bear in mind that under normal conditions, unsolicited manuscripts are welcome, and works are accepted on their musical value alone. Since this firm has been specializing recently in piano, two-piano, and vocal music, and in orchestral works for rental only, one might speculate that after '47 their catalogue will have reached the quota of those items and hence there will be a better chance for music in other forms.

Axelrod Publications

Piano solos with a strong melodic line in any degree of difficulty are a pretty safe bet for this year at the Axelrod Publications, Inc., in Providence, and they would like submitted manuscripts packed flat, with return postage. Summer appears to be the best season to submit offerings and generally all forms of music are considered.

Broadcast Music, Inc. and Whitney Blake

Broadcast Music, Inc., maintains an "open door" policy and is interested in everything, especially music for school use. Whitney Blake is a little more specific. They like unsolicited manuscripts accompanied with return postage and self-addressed envelope in addition to a short up to date biographical sketch of the composer. A symphony, vocal solo or instrumental work would have the best chance for the coming year.

Chappell & Co.

Chappell and Co., is highly specialized; concentrating on ballads, show and picture music exclusively.

Composers Press

The composer of serious and educational music would do better to try the Composers Press or the Creative Music Publishers. The first mentioned has published all categories and is mostly interested in first grade piano pieces, solos for wood or brass with piano, short ensemble pieces for any combination of winds and strings. Seasonal pieces should be submitted in spring or summer.

Creative Music Publishers

Educational material for music teachers is the specialty of the Creative Music Publishers, but works should not be submitted without first making an inquiry. Piano solos in easy grades will receive first consideration during the coming year, and this firm exhorts the composer to "be original by knowing what has been done previously."

Elkan-Vogel Co.

All manuscripts and arrangements of serious music are given careful attention by Elkan-Vogel Co., in Philadelphia, and are generally considered during the first six months of the year for possible publication in the following season. The young American composer has a very good chance here.

Hargail Music Press

While Hargail Music Press, too, is greatly interested in the young American composer, it does not normally welcome unsolicited works. Specializing in contemporary and recorder music an educational department is now being formed.

J. Fischer & Bro. and Foley

J. Fischer & Bro., is interested in piano, school, organ, and church music, for the coming year. Although they publish in all categories, they emphatically do not welcome unsolicited manuscripts. Composers can save themselves and the publisher Charles Foley, a lot of trouble also, by not submitting anything because that company publishes only three composers—Rachmaninoff, Kreisler and Farrar.

Edward B. Marks Music Corp.

Another firm not buying temporarily is Edward B. Marks Music Corp. Although they have an extensive catalogue of all types of music, they have such an accumulative amount of material yet to be published that they are not particularly anxious about anything new for the coming year.

Mercury Music Corp.

Educational piano music is featured by the Mercury Music Corp., with the emphasis on serious contemporary music. Though always willing to receive unsolicited manuscripts, Mercury passes on these words of advice to the aspiring composer: "Don't be smart, be eloquent. There is enough slick music to last until judgment day."

Mills Music Corp.

Composers would do best to contact personally Mills Music Corp., since they welcome manuscripts, but not unsolicited ones through the mails. For the coming year they are chiefly interested in educational music, including band and orchestra works. They do publish in all categories, however.

Edwin H. Morris Co.

The Edwin H. Morris Co., specializes in band and octavo selections. They do not publish large works, but have issued almost everything else. The only unsolicited manuscripts they welcome are those of an educational or sacred nature.

Music Publishers Holding Corp.

The Music Publishers Holding Corp., consists of five concerns—M. Witmark & Sons, Harms, Inc., New World Music Corp., T. B. Harms Co., and Remick Music Corp. Although every variety of music is contained in their catalogues and although hundreds of manuscripts are submitted to them each week, this Corporation states that in the past twelve years not one unsolicited manuscript has found its way into print. Music that they do publish comes from recognized sources or is solicited. It might be wise for the young composer to attempt a personal contact with the editorial department of this organization anyway.

Music Press

Emphasizing music that amateurs in colleges, schools, and elsewhere can perform, the Music Press publishes all in the serious vein. They would prefer a letter before any manuscript is submitted, in order to avoid the trouble of returning music they cannot use. For the coming year they are interested in works of moderate difficulty in smaller forms, which would include chamber music, strings, chorus and piano.

Paragon Publishers and Ricordi

The Paragon Music Publishers has a general catalogue and prefers manuscripts submitted by appointment. On the other hand Ricordi Music Co., which normally welcomes unsolicited works has been forced to cut its publishing schedule and is not accepting as much material as formerly. They prefer material that is recommended to them in some way. For the following year they consider octavo works most acceptable.

Ricordi offers a word of advice to the composer, suggesting that he "study or gain some knowledge of the type of material published by a firm before submitting works, as this would save time and labor on the part of both."

G. Schirmer, Inc.

All categories of music are published by G. Schirmer, Inc., which accepts unsolicited works. Composers of Christmas music should submit their work early in the year; Easter manuscripts should be submitted late spring or early summer. Schirmer warns that manuscripts should be legibly written, bearing the composers name and address with return postage included. They also end on a note of hope: "The aspirant should realize that publishers receive a vast quantity of manuscripts and that his chances for acceptance are consequently small. Really worthwhile material, however, is always eagerly sought."

Schroeder & Gunther

Only educational piano teaching material is in the Schroeder & Gunther catalogue, a firm that accepts unsolicited manuscripts at any time. For the coming year they are most interested in educational piano solos or studies written by American composers.

The serious American composer is well to the fore today, and many of the above publishers are on a constant search for native talent. Despite the paper shortage and the forbidding list of "no unsolicited manuscripts wanted," he has a better chance of being published than ever before. As for the less ambitious composer, he should familiarize himself thoroughly with his special field, whether it be children's piano pieces or band music. He should then study the needs and desires of the publishing houses, using common sense in his dealings with the executives. The latter are just as eager to print an outstanding work as he is to write it; if his work is good enough, the chances today are much in his favor.

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ROBERT McDOWELL, Chicago, Illinois

SARATOGA SPA HOLDS FESTIVAL

With this year's music festival at Saratoga, N. Y., which offered eight concerts between Sept. 3 and 15, a tradition interrupted since 1937 was resumed. The programs in the Spa Theatre employed an orchestra of 24 players from the New York Philharmonic-Symphony. Conductor and guiding spirit behind the whole venture was F. Charles Adler, and the assisting artists included Irene Jacobi and Balbina Brainina, pianists; John Corigliano, violin; Marjory Hess and Dorothy Ornest, sopranos; William Gephart, baritone; Carl Stern, cello, and Joseph Vieland, viola.

Forty-four new works were heard for the first time. Among these, 24 were especially written for the festival, eight were played for the first time anywhere, and twelve were premieres in the United States. Anyone who has the slightest notion of the difficulties which abound in such an undertaking must take off his hat to Mr. Adler, who as the chief promoter of the idea of the festival, as conductor and even to some extent burdened with managerial duties, had to bear the brunt of the entire enterprise.

An Ambitious Schedule

It is only natural that, among the 44 novelties, not every work would be of the highest significance; also that rehearsal time would have to be limited. But credit must be accorded orchestra and conductor, as well as many of the soloists, for the fact that, within these limitations, they gave of their best to works performed.

The programs were unusually interesting in their juxtaposition of the old and the new. The first concert, on Sept. 3, for example, included two Sketches by Florence Anderson, a new Symphony by Werner Josten; Radif, a "Piece in Iranian Form," by the contemporary Russian, Lev Knipper; a new Concertino for piano and orchestra by Frederick Jacobi, with composer's wife, Irene Jacobi as soloist; a Missouri Suite by Richard du Page, and Ernst Krenek's Symphonic Elegy, the last three scores written for the festival; and as a tuneful finale, Mozart's Eine Kleine Nachtmusik.

Concerto by Vaughan Williams

On Sept. 5, Corigliano was heard in the Concerto Academico by Vaughan Williams, played in spirited style, The newly written works were Suites by Philip James and Leonard Ratner; and other scores heard for the first time were Eternal God, by Whose Command, by Ludwig Senfl, The Carillon of Speyer, by Arcady Dubensky, and a Viennese Suite by Frederick Block, while Bartok's Rumanian Folk Dances were heard with pleasure. The concert ended with Wolf's Italian Serenade, which had to be repeated.

The third program, Sept. 7, presented Marjory Hess in the amusing Funnybone Alley, by Elie Siegmeister, and a revival of Berlioz's The King of Thule, both for soprano and orchestra. The list, strong on the folk side, included also Visiones Chileanas by Carmela Mackenna, Three Epigrams by Arturo Bosmans, a Tango by Francisco Mignone, five Scenas Infantis, by Octavio Pinto, a Little Symphony by Richard Haggerty, the Prelude, Arioso and Fughetta on the Name "Bach" by Arthur Honegger, and Yenvalou, a colorful suite on Haitian themes, by John Work.

Czech Historical List

A Czech list was the feature on Sept. 8, with Balbina Brainina as soloist in an Adagio by Beethoven's contemporary, Leopold Kozeluh and Jiri Benda's Concerto, both for piano and orchestra. Benda, a member of the early Mannheim school, was also represented by his Symphony in B flat, of historical interest. More recent music included Dvorak's Serenade, op. 22, and two of his Waltzes, and the Serenade, op. 6 by Suk, of pleasing Bohemian coloring.

AT SPA SERIES.
Left to right, John Corigliano Jr. and Sr.; Monty Woolley; and F. Charles Adler, conductor, in a confab after the closing concert of the Saratoga Music Festival. (Photo by H. B. Settle.)

The second week opened on Sept. 10 with Mr. Gephart singing the solos in Ernst's Toch's interesting Poems to Martha, and Samuel Barber's Dover Beach. The list also included especially written scores by Vittorio Rieti (Notturno) and Paul Pisk (Bucolic Suite), S. Jadassohn's Scherzo in Form of a Canon, Vittorio Giannini's Concerto Grosso, and Felix Guenther's A Pinch of Haydn, while closing the list was the familiar Weber Waltz arranged by Dubensky.

Carl Stern played the cello parts on Sept. 12 in Anis Fuleihan's colorful Rhapsody and a Vivaldi Concerto arranged by Feder. Douglas Moore's Introduction and Allegro opened the concert, followed by a Concerto by Frederick Fiket, Phantom Chapel by William Grant Still, Old Belgian Dances by Julius Mattfeld, a Largo Lirico by Wesley La Violette; the program ended with the Suite Lyrique of Fr. Szabo.

The two final main concerts, on Sept. 14 and 15, presented as soloists Joseph Vieland, viola, and Dorothy Ornest, coloratura soprano. Mr. Vieland played a Handel Concerto for viola and orchestra and a Blues for the same combination by Paul Nero, in jazz idiom — a somewhat striking contrast. The former list also included a new Suite by Edward Burlingame Hill, Romance and Scherzo by Efrem Zimbalist, Mouvement by Pierre Wissmer, as well as Tchaikovsky's Elegie from Hamlet, Theme and Variations by John Klenner (first time), and Brahms' Liebeslieder Waltzes.

The last concert had Miss Ornest as the vocalist in Mozart's Exsultate, Jubilate, and airs of Pergolesi and Scarlatti. While the catholic list also embraced a vigorous Pastorale, Phantasy and Fugue by Leo Weiner (U. S premiere), Strauss' Serenade, Op. 7, Henry Cowell's Hymn and Fuguing Tune (written for the festival) and a Divertimento by Michael Haydn.

Children's Programs

In addition to this schedule, the orchestra played two children's concerts at Convention Hall on Sundays, Sept. 8 and 15. In these concerts ample proof was given that the so-called difficult and problematic modern music certainly is a favorite among young listeners. This reaction to Siegmeister's Funnybone Alley for soprano and orchestra, in the charming rendition by Marjory Hess, received enthusiastically also at Saturday's regular concert, was significant for the general attitude taken by youngsters who listen to contemporary music.

Saratoga Springs will gain by making this festival a regular part of the season's schedule. As at pre-war Vichy in France or Baden-Baden in Germany, where regular music festivals were held each year, it can serve two purposes by fostering this scheme. The community can help promote modern music, and by doing so also promote its appeal to visitors.

DR. HENRY W. LEVINGER.

SERIES BY YADDO MUSIC GROUP GIVEN

A number of American scores were heard in a two weeks' music period presented by the Yaddo Music Group at Yaddo Mansion, which began on Sept. 3. Five concerts were originally announced, but because of the large amount of worthwhile material among the works submitted by some 140 composers at the rehearsals, an extra program was added.

In these six performances on Sept. 13, 14 and 15, the 1946 Music Group Chamber Orchestra was under the baton of Frederick Fennell, its director, and several composer guests were to lead their works, among them Arthur Kreutz, Otto Luening, and Richard Donovan. Also participating were the Walden String Quartet, John Kirkpatrick and Frank Harrison, pianists; Helen Boatwright, soprano; Mordecai Bauman, baritone; Walter Levin and Howard Boatwright, violinists; Louise Rood, viola; William Klenz, cello, and Lois Wann, oboe.

The composers represented included some of the older generation as well as younger creative figures. Among the former were Harold Morris and Wallingford Riegger, the latter including Edmund Haines, Gail Kubik, Merton Brown, Dai-Keong Lee, and Hunter Johnson, whose Concerto for Chamber Orchestra and Piano Obbligato was played with Mr. Kirkpatrick as soloist.

Other instrumental scores included

(*Continued on page 20*)

Concerts:

Atlanta, Ga.
Columbus, Ga.
Jacksonville, Fla.
Charlotte, N. C.
Raleigh, N. C.
Los Angeles, Calif.
Pasadena, Calif.
Hollywood, Calif.
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BELOW THE EQUATOR: Opera Season in Rio Presents Artists from U. S.

By CEICAO DE BARROS BARRETO

RIO DE JANEIRO.—With familiar repertoire the Col. De Basil Original Ballet Russe was in charge of the annual ballet season at the Municipal Theater. Several difficulties had to be surmounted in consequence of lack of rehearsals, transportation and reservations for the members of the company, and the fact that orchestras were all busy with concerts and opera work. All this contributed to less brilliancy in the performances, which unfortunately were not as successful as they might have been under other conditions.

The ballets performed were Les Sylphides, Paganini, The Blue Danube, L'Après-midi d'un Faune, Swan Lake, Polovtsian Dances, Schéhérazade, Symphonie Fantastique, The Black Swan, Graduation Ball, Francesca da Rimini, Cimarosiana, and Cain and Abel. The last work was a high point of the performances. Owing to the opera season, the ballet series had to be interrupted and will be continued later.

Tristan Launches Opera Season

Wagner's Tristan and Isolde was chosen to launch the opera series at the Municipal Theater. There was great curiosity in the huge audience to hear the guest singers Astrid Varnay, Margaret Harshaw, from the "Met," and the Swedish tenor Set Svanholm as principals for the first time in Brazil. The public was not disappointed. The orchestral prelude, to which Eugen Szenkar, conducting opera for the first time here, gave a deep eloquence, the instrumentalists responding sympathetically, created an atmosphere of expectancy. Varnay proved herself a genuine artist, with an appealing Isolde, singing with purity and charm of tone in a perfect Wagnerian style, and acting superbly. Svanholm was a fine Tristan. His voice is rich, clear and well-schooled, and he sang with a feeling declamation of text. He gave an intensely dramatic interpretation of his character. The love duet in the second act was strongly romantic, one of the climaxes of the evening. Harshaw, with her singing of luscious contralto quality, gave a sympathetic portrayal of Brangaene, on the same high level of the other leading singers. Herbert Janssen, in a compelling version of Kurvenal, was at his best. Lorenzo Alvary as King Marke had authoritative tones and action. Credit must be paid also to the Brazilian

LORENZO ALVARY
as King Marke in Tristan and Isolde at the Teatro Municipal in Rio de Janeiro.

Asdrubal Lima, who, singing in German, gave a very good account of Melot. Henry Cordy and Angelo Chinelli in the lesser roles acquitted themselves well. The Municipal Orchestra gave a creditable reading of the Prelude and Love-Death, responding with concentrated attention to Szenkar's conducting. The chorus encompassed their passages capably. Santiago Guerra was the chorus-master and German Torel the stage director. Public enthusiasm was high, artists and conductor being recalled for many bows.

Tagliavini Acclaimed as Cavaradossi

Puccini's Tosca brought Ferruccio Tagliavini in his debut in Rio as Cavaradossi, and Solange Petit-Renaux as the heroine. Tagliavini has a strong voice, beautiful and well-placed, much in the type of the Italian tenor. He held his audience completely not only vocally but dramatically. The aria Lucevan le stelle was masterfully sung. Though encores were forbidden, he had to repeat his aria. Mme. Petit-Renaux in the title role acted fervently and sang with wealth of tone and nuance, though her singing in French (the others in the cast in Italian) sounded somewhat uneven. The Scarpia of Silvio Vieira remains a powerful projection. Gerard Pechner as Sacristan, and Lorenzo Alvary as Angelotti sang and acted well. Angelo Questa and his orchestra were sometimes at odds with the tempi on the stage. Chorus was well-trained.

Lipton, Bampton and Benzell in Rosenkavalier

"I studied this opera for ten years in anticipation of this premiere in Rio," said Martha Lipton to Musical Courier's representative after the brilliant performance of Strauss' Rosenkavalier at the Municipal Theater. Miss Lipton's portrayal of Octavian was outstanding. She established a perfect command of her role, projecting it with a clear and pleasant voice, in a spirited characterization with forceful acting, including humor in the inn scene. With the two other main feminine artists she gave the last act trio much balance and well-blended feeling. Rose Bampton's rendition of the Marschallin was superb in vocal portrayal and she revealed her knowledge of the stage in every respect. Benzell was a charming Sophie, singing with ease and assurance, and within the limits of her voice's possibilities, with much musical taste. Deszo Ernster dominated as Baron Ochs, with masterly use of his mellow voice, and acting convincingly with touches of burlesque and human rue. Marion Matheus impersonated Annina skillfully, her full voice well projected. Daniel Duno was a compelling Faninal, and Gerard Pechner did the Notary satisfactorily. The large cast also included Rose Krakauer as Marianne, Alessio de Paolis, Henry Corder, Asdrubal Lima, Vincente Cunha, Alexandre de Lucchi, Ghita Taghi and others.

The costumes were rich and colorful, the stage management under Torel almost perfect and the settings, although with some debatable touches in the first act, generally good. The orchestra somewhat overpowered the voices in the first act, but was kept in a consistent ensemble by Szenkar, whose knowledge of the score brought out the melodic charm of the music in its rich contrapuntal texture. A capacity audience gave ovations to singers and conductor, with many curtain calls.

Richard Strauss, now in Lausanne, sent a cable to Silvio Pierigili, opera manager at Rio, conveying his congratulations, greetings and thanks to the interpreters, for the success scored by his opera in Brazil.

Massenet's Werther

With Tagliavini in the name part and the soprano Pia Tassarini as Charlotte, Massenet's Werther was presented. Tagliavini again displayed his beautiful voice, singing with a smooth method and fine pianissimo as Werther, a most sympathetic impersonation. Mme. Tassarini, in her first Charlotte on the local stage, gave an impressive rendition, disclosing a warm, well controlled voice and marking her delineation with much pathos. Ghita Taghi as Sophie and Duno, the Albert, sang and acted convincingly. The cast included also Gerard Pechner, Alessio de Paolis, Guilherme Damiano, Antonio Lembo and Wanda Bonfin. Questa gave an excellent reading of the score, the orchestra providing good support to the singers. Carlo Piccinato was the stage director and Santiago Guerra the chorus-master, both deserving some of the credit for the hearty applause.

Walkuere with Bampton and Varnay

Wagner's Walkuere offered also unusual artistic features with Rose Bampton, Astrid Varnay and Set Svanholm in leading roles. Mme. Bampton was an impassioned Sieglinde, of feminine charm and romantic glamor, singing with poise and assurance with much communicative feeling and beautiful tones. Varnay was an impressive Bruennhilde in dramatic action and investing her singing with the required tonal power, particularly in the "Ho-yo-to-ho." The scenes with Wotan were very effective and deeply expressive. Svanholm as Siegmund was in splendid vocal form, employing his fine lyrical tones with perfect style, and his acting carried entire conviction. The love duet of the first act, with Bampton as Sieglinde, was memorable in its poetic rendition and excellent singing. Ernster as the implacable Hunding contributed eloquent tones, and acted well. Janssen was an imposing Wotan, an authoritative performance, vocally and histrionically. Matheus invested the part of Fricka with dramatic eloquence and magnitude of tone. The eight Valkyries were Rose Krakauer, Heloisa Albuquerque, Julita Fonseca, Ercila Quiroga, Nadir Figueredo, Maria Helena Azevedo, Maria Abreu and Lena Monteiro de Barros, singing the ensemble with precision and richness of sound.

This performance offered a somewhat weary orchestra, which despite Szenkar's expert conducting did not play with the uniformly good standard displayed in the previous works. The costumes were brilliant and the scenery good, though that in the third act was rather disappointing. The Valkyries paced the stage instead of riding horses and the crackling flames surrounding the sleeping Bruennhilde were substituted by lighted steam curtains quite without effect. The stage director was again Torel. A sizable audience accorded the singers a resounding and deserved ovation.

Eisenhower Opera Guest

The large audience greatly acclaimed Gen. Dwight Eisenhower, visitor to Brazil, at his entrance to attend the performance of Puccini's Butterfly. This opera brought to the stage Violeta Coelho Netto de Freitas and Charles Kullmann as the principals, in their usual good impersonations, more than once applauded at the Municipal. Daniel Duno gave a fine account of the Consul's part. As Suzuki, Ercilia Quiroga sang and acted with facility. Alessio de Paolis, Stefano Pol, De Lucchi and Wanda Bonfin in the lesser roles contributed well to the performance. The chorus sang expressively and accurately, and the orchestra under Questa's direction was excellent. The production was well staged by Piccinato, and the reno-

(Continued on page 19)

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THE DANCE

By ROSALYN KROKOVER,
Dance Editor, Musical Courier

The Ballet Russe de Monte Carlo, which opened at the City Center on Sept. 4, two days later presented a ballet new to New York audiences. The Bells, with scenario and choreography by Ruth Page, setting and costumes by Isamu Noguchi, and a specially-composed score by Darius Milhaud.

Probably everyone remembers Poe's poem, a magnificent exercise in alliteration, vowel sounds, and musical imagery. Poe wrote about silver bells, golden bells, brazen bells—bells tinkling, bells knelling. Miss Page has tried to parallel the psychological development of the poem by presenting a cycle of life, from happiness to obliteration, from illusion to disillusion. Hints at a social message are in evidence—"the decadence and depravity of a world going mad," says the program notes. And at the very end the church collapses, morality falls, and "only the sad beauty of death and disintegration remains."

A Gruesome Allegory

Unfortunately the choreographer lost herself in a welter of impedimenta that has nothing to do with ballet as such. In the attempt to get the message across, the dance is neglected, in the attempt to get striking costumes the result is often just plain ludicruous. It may be that the subject is taken too seriously.

Several things created noticeable snickers in the audience. Frederic Franklin made one entrance trailing what appeared to be a window shade; Miss Page (dancing because of Danilova's indisposition) appeared apparently encased in a shower curtain. Later she danced under an umbrella draped with black crepe. Using the umbrella as a weapon she jabbed away at an industrious Ghoul. Black figures shuffled around hidden under canopies supposed to represent bells.

As an attempt to interpret horror and disintegration, the ballet was sophomoric, with neither subtlety nor any great depth of choreographic invention. It emphasized extraneous visual phenomena—costumes, collapsing sets, and such—to the neglect of proper balletics. Such an emphasis, in this opinion, does not testify to the choreographer's invention. If silver bells are to be suggested, the mood should come not from costumes quivering with representations of actual bells, but from a fusion of music and movement that interprets the central idea of something bell-like. The closer ballet, as music or painting, gets to the purely photographic, the weaker it becomes esthetically.

Chiefly saddled with the unhappy proceedings were Ruth Page herself, Frederic Franklin and Nikita Talin. Milhaud's score is a dissonant piece of music that sacrifices melodic appeal in an attempt to be subservient to the action.

The personnel of the Ballet Russe de Monte Carlo remains largely the same as last year. Danilova, however, did not appear because of a leg injury sustained shortly before the opening. Krassovska, Marie-Jeanne, Boris and Tallchief share the major female roles, Franklin, Danielian, and Magallenes, the male. The opening program consisted of Ballet Imperial, Baiser de la Fee, the Blue Bird and Rodeo, with honors going to Ruthanna Boris and Leon Danielian for their virtuosity in the Bluebird Variations. It is interesting to note that a few changes have been made in Baiser de la Fee, the most noticeable being the elimination of the net sequence in the last scene and Marie-Jeanne who danced the leading part on very short notice was charming.

In fact, Danilova's absence forces several substitutions. In Le Beau Danube, for instance, Krassovska took the part of the Street Dancer, while Yvonne Chouteau was seen for the first time in the part of the daughter. The latter danced smoothly in her brief appearance while Krassovska showed a tendency to overact. Nora White seemed a bit miscast as the Cowgirl in Rodeo. Among the men, Franklin remains the electric, vibrant dancer he always was, and Danielian has developed into one of the most spectacular technicians before the public today. Ivan Boutnikoff is the conductor.

Ballet for America Opens in Bridgeport

Bridgeport, Conn., was a ballet capital on the evening of Sept. 14, when about two-thirds of the New York ballet clan (assorted dancers, choreographers, teachers, managers, and critics) were seen in the audience of the Ballet for America opening at the Klein Memorial Auditorium. Since this group is not due in New York until possibly late spring, it was obviously asking just a bit too much of the balletomane to wait until then to get an idea of what the newest of the ballet companies was accomplishing.

Basically, the idea of this group is a good one. Numbering just eleven dancers —Tatiana Grantzeva, Nana Gollner, Kathryn Lee, Bettina Rosay, Halina Razoumova, Virginia Barnes, Yurek Shabelevski, Yurek Lazowski, Paul Petroff, Shaun O'Brien and James Lyons — the majority established soloists in their own right, it could well be to the major ballet companies what the sinfonietta is to the full symphony. Works especially created and revivals originally choreographed for small casts make up the repertoire.

Massine's Arabesques

Opening the program was Massine's Les Arabesques, set to Beethoven's Archduke Trio and played (in a two-piano arrangement) by the company's regular accompanists, Sadlowski and Berlin. The work was costumed by Robert Davison. According to the program notes, the ballet "has no literary theme. Its choreography is inspired by the music and the characters and their relations by the mood of it." The five movements are titled Les Rencontres. Rustique, Adagio, The Rivals, and Reconciliation. Its was danced by the entire company with the exception of Nana Gollner.

Massine has again employed the familiar formula used in the symphonic ballets. There were many passages of real choreographic invention; Kathryn Lee was particularly lovely in the Adagio, and Grantzeva was quite the siren when caught in the battle of the two rivals—Lazowski and Shabelevski. However, it is difficult to understand why it was necessary to multilate, of all things, Beethoven's Op. 97, which, in addition to everything else, lasts about forty minutes. Choreographers cannot be careful enough when selecting established musical works, especially when they are not used in their original form, for the sensitive musician is alienated before the ballet is even presented. Surely there are many fine original two-piano works suitable for dance, and also reams of compositions better suited for arrangements in this medium. Length, too, should be considered. Twenty minutes is ample for a work based on absolute dance.

MARINA SVETLOVA, premiere danseuse of the Metropolitan Opera Ballet, has returned from an extensive three months' Latin-American tour covering 22 countries.

Les Matelots Revived

Les Matelots, a Massine creation premiered in Paris, 1925, was the second offering. A ballet in five short acts by Boris Kochne, with music by George Auric and scenery by E. Dunkel, it has a quaint flavor reminiscent of the period in which it was first presented. Lazowski, Shabelevski and Petroff, the sailors, were seen at their best. All are essentially character dancers of a high order and shine in roles of that category, which do not attempt competition with the dazzling virtuosos of today. Grantzeva played well with her sailor sweetheart, and Razoumova, in turn, was her girl friend.

Nana Gollner made her one and only appearance in a Pas de Deux from Tchaikovsky's Sleeping Beauty, with her partner-husband, Paul Petroff. Beautiful physically, technically secure, Gollner was, as always, a lovely spectacle. Romanoff has devised some thrilling feats for the couple, but while Petroff is excellent in support, he is not up to par in the solo variation.

"The Gentleman Chooses a Bride"

The final offering was the choreographic buffo play in one act, The Gentleman Chooses A Bride. Staged and choreographed by Romanoff, its music and story is by M. Kuzmin, with costumes by M. Dobujinsky. This typical period-piece provides Miss Lee with opportunity to display her pantomimic gifts. Shabelevski and Lazowski also come in for their share of clowning, with some assistance from Razoumova (An Eager Sultana) and O'Brien and Lyons (Two Bodyguards).

For an opening night, the performance was unusually smooth, and on the whole the costumes were in very good taste; the materials and colors showed imagination and thought. But what is most important for the future success of this resourceful group is somewhat lacking at present—a forward-looking, progressive, artistic policy. Talents should be pooled and each individual should be cast, with an objective critical eye, in roles best suited to his gifts.

Dance News

Marina Svetlova, "Met" prima ballerina, returned from an extensive tour of Latin America with her company, tells of several interesting experiences In Venezuela, the group had to give a preview performance for a board of censors which included a priest. The performance must have come through with flying colors, for the board, priest and all, turned up at the regular program for an additional view! While in B.A. the dancer was initiated in bomb dodging. During a shopping expedition one dropped less than a block away and Svetlova found herself flat on her face with the rest of the natives . . . Federico Rey will dance on the opening program of the Brooklyn Academy of Music on Oct. 16 . . .

Ballet for America appeared in Montreal, Sept 16 through 21, and in Philadelphia, Sept. 27 and 28, premiering works all along the way . . . Igor Schwezoff, ballet choreographer for the City Center's Carmen and La Traviata, has left the Fokine Ballet School, where he has been teaching, and will open a studio of his own . . .

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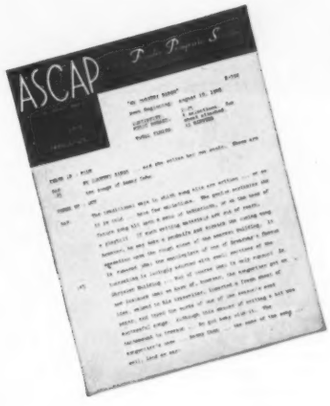

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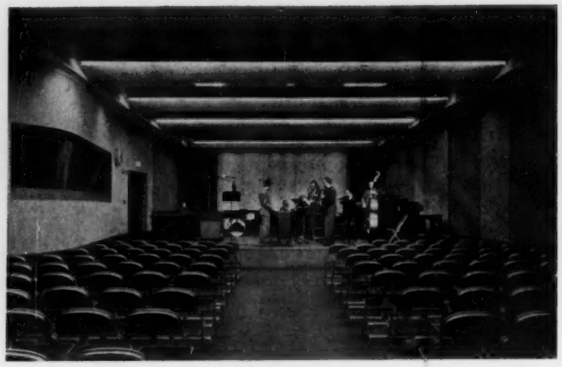

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WNEW, "Station Music Built," In Sumptuous New Quarters

One second past midnight on Aug. 24 last, signalized a new and important era in the history of New York's station WNEW. It was the first broadcast from their new and elaborate studios at 565 Fifth Avenue, more than twice the size of their former home, for many years at 501 Madison Avenue. The move without doubt significantly forecasts that WNEW is progressing out of the local field into a national broadcasting setup.

Back in 1934, WNEW was originated in Newark, New Jersey; then two years later, it transferred its activities to New York. During the station's comparatively short life, it has developed into one of New York's listeners' favorites. It has consistently exceeded an audience appeal of local stations in the Metropolitan area during certain times of the day, according to the Hooper Listening Survey.

The station can take pardonable pride in its laudable record for patriotic service in war-time, and its public service programming. The numerous awards and citations bestowed on it from the Government, civic and patriotic organizations, radio trade journals, the Ohio University's Institute for Education by Radio, among many others, would be considered an outstanding achievement for a national network.

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Music has always played an important part in WNEW's programming of both "live" and recorded talent, particularly under the aegis of Ted Cott, Director of Programs and Operations since 1943. Another factor in the station's success in music has been Kay Reed, who has a genius for spotting embryo talent and developing it with remarkable results. Since she joined WNEW in 1933 as accompanist for music auditions, she is said to have discovered such headliners, among others, as Dinah Shore, Joan Edwards, Frank Sinatra, Barry Wood, Helen Forest, Andy Russell, and Thomas Heyward.

One of the "old-timers" with the station since 1934, when WNEW was a few months old, is Martin Block, conductor, who probably introduced one of the first "disc jockey" programs on the air. Titled Make Believe Ballroom, the program needs no introduction to radio listeners. It is one of the many recorded music sessions, but with a difference! It started with one sponsor, but it is now buttressed by about two dozen paying accounts, with a waiting list of firms who are eager to place their money with radio's genius of "mike" technique, "gift-o'-gab" artist and super-salesman, the suave, slim, smooth-spoken Martin Block!

•

WNEW's new home is ultra-modern in equipment, and is estimated to have cost in the neighborhood of $1,000,000. Polycylindrical treatment of the walls and ceilings has eliminated sharp angles, thus easing the flow of sound. This type of design is ideal for both FM and television.

Soft, fluorescent lighting is used throughout the studios, plus the application of variegated color patterns of blended pastel blues, green, rose and yellow, which creates a restful sense of spaciousness. All the control rooms have been designed to eliminate reflections on the glass panels from which the studio personnel view and direct the broadcast. By pitching the control engineer's position at a downward angle, an unobstructed command of the studio is obtained even in the largest productions.

The largest studio seats an audience of 200, with a platform large enough to accommodate a symphony orchestra. There are two lounges, one for visitors who come to view programs; the other exclusively for musicians, actors, and other artists there on business. The professional lounge will be in the nature of a theatrical Green-Room.

Ted Cott, the Director of Programs, is responsible for two unusual innovations in the studios, which surely will be copied by other radio stations. One is clocks which run backward! Seven clocks, calibrated counter-clockwise, have been set up beside standard timepieces to keep program participants informed on the time left in each fifteen minutes. The other, in anticipation of television, will do away with actor's scripts. Instead the lines will be cast on the studio wall through the use of a motion picture projecting machine.

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Canadian Compositions Featured By CBC for Europe Listeners

Music of contemporary Canadian composers is to be performed for European audiences and listeners at home during the next five months, in an extensive series of broadcasts presented by the Canadian Broadcasting Corporation International Service. Carrying continuity in both English and French, the series was inaugurated on Thursday, Aug. 1 (4:45 p.m., EDT, 5:45 p.m., ADT), over the CBC Trans-Canada and French networks.

In planning the series the CBC has arranged to include compositions by those who have made major contributions to Canada's steadily growing musical literature. Composers already listed range from personalities distinguished both at home and abroad to young musicians whose talent has recently matured. Their works will be interpreted by prominent Canadian instrumental and vocal artists, as well as by orchestras and choirs.

RADIO NOTEBOOK

HANS SCHWIEGER, director of the Fort Wayne, Ind., Philharmonic Orchestra, was guest conductor with the NBC Symphony Orchestra Aug. 11. . . . CBS's FAMILY HOUR celebrated its 5th Anniversary on the air, Aug. 25. . . . Maestro DON VOORHEES planed to the coast for 2 Telephone Hour B/C's, Aug. 26 and Sept. 2. . . . Premiere radio airing of FREDERIC JACOBI'S Rhapsody for Harp and String Orchestra heard on WJZ-ABC's American Melody series, Aug. 31. . . . World premiere of A Symphonic Story of Jerome Kern presented on NBC Symphony Orchestra program, Sept. 1, under FRANK BLACK. Symphonic synthesis of 10 Kern songs chronologically arranged from 1914 to 1940 was made by ROBERT RUSSELL BENNETT. . . . First American performance of VISSARION SHEBALIN'S Violin Concerto, with MIRIAM SOLOVIEFF soloist, B/C on CBS's Invitation to Music program, Sept. 4, BERNARD HERRMANN conducting. . . . NBC Thesaurus has made transcriptions for NBC's affiliate stations of two songs by CLIFFORD SHAW, staff pianist-composed of WAVE, Inc., Louisville, Ky., instrumentally transcribed, featuring MAX HOLLANDER, violinist. . . . EMERSON BUCKLEY conducted the first B/C of new music series, The Concert Hour, via Mutual network, Sept. 11. . . . ERICH LEINSDORF was guest on Harriett Johnson's Interview program over WLIB, Sept. 15. . . . BENJAMIN GROSBAYNE, American orchestral conductor, will present a series of symphonic and radio programs in various music centers abroad during the coming season. Appearances will include the Helsinki State Broadcasting Co. and the Budapest State Radio. Works of American composers will be featured on each program. . . . When the CBS's Stradivari Orchestra program resumes on the air, Oct. 6, 2:30 p.m., EDT, Suns., ALFREDO ANTONINI, distinguished for his interpretation of Latin-American music, will be the maestro for the coming season. . . . GRAND SLAM, CBS's new 5-a-week musical quiz, bowed on the air Sept. 30, WABC, 11:30 p.m., EDT. Studio audience participants will tackle questions from home listeners.

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NEWS AND REVIEWS

Cuba One of the Most "Radio-Conscious" Countries

Cuba is one country where you can't escape radio, no matter how hard you try! Because of the warm climate, *bodegas*—that is, stores and bars open to the street—as well as sidewalk cafes are all equipped with loudspeakers, and segments of the population gather around to listen. Even in the residential districts, the doors and windows of residences are always open. Consequently the Cuban public is about as "radio-conscious" as that of any country in the world. The capital city, Havana, in proportion to its population has twice as many stations as New York. This superabundance of stations was the result of radio developing ahead of the control setup.

Actually there are two networks covering Cuba, the RHC *Cadina Azul*, affiiliated with CMCY, and another known as CMQ. Both operate on telephone wires to the six Cuban provinces. These chains are operated on a one-way basis only. The five provincial outlets in the RHC, and the five in the CMQ chain, do not have studios, but they are known as "booster" stations with locations at strategic points across the country. Their broadcasts are beamed to the interior of the country, the programs originating at the two network key-stations in Havana.

Then there is station CMX, owned and operated by the Communist party of Cuba, in existence three years. It is the fourth most popular in Havana, and was purchased with small sums raised by popular subscription amounting to $118,000. The Communists also operate an associated short wave station, COCX, which they planned last Spring to enlarge to a five-station network. Political viewpoint of the party is played up in news broadcasts and programs of news analysis. Considerable time is devoted to the Cuban labor unions.

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CMQ was formed at about 1929 or 1930, and RHC two years later. Recently the studios in the RHC building were rebuilt and modernized, while CMQ is building a miniature Radio City or *Radio Centro*. Both networks pattern their programs after the New York networks adapted to Cuban consumption, and are highly commercialized. They depend to a great extent on North American advertisers for their sponsored programs, through their subsidiaries located in Cuba.

The programs of a few of the stations in Havana, such as CMQ, RHC, and CMX, are good. They use "live" talent almost exclusively and their standard of programming and production compares favorably with American broadcasts. The majority of Cuban stations, however, are what American radio men call "one lungers." Their staffs are small (a few stations are actually one-man operations) with poor equipment and the programs consisting almost entirely of recordings.

"In the main," says Richard Pack, who recently made a survey of Radio in Cuba, "talent is excellent. There are many fine comedians with a razor-edged sense of humor. They always use the political news of the country as the butt of their jokes. Amateur programs are popular and the springboard for new talent. CMQ has a program called the Supreme Court of the Air (*Corte Suprema Del Aire*) which gives prizes. The hour broadcast comprises singers, comedians, and instrumentalists. Radio serials are twice as long as in America, running one half hour instead of fifteen minutes, and are heard six times a week instead of five. They are on the air day and night. In contrast to American serials, they are not original, but mostly adaptations of Latin-American novels. With the news, the Cubans like their broadcasts straight. Commentators are not as important as in America. What is unusual in handling radio news programs is the fact that stations, unlike those in the states, editorialize on their own, inserting their own editorial comments with at least one major news program each day."

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Musically, the stations go in chiefly for Latin-American rhythms and tunes. American jazz is not so popular, but now and then there are programs devoted to swing. Hillbilly music, in the Cuban manner, is a backlog of Cuban programming, particularly in early morning shows beamed for rural listeners. Cuban folk music is typical of the back regions of the country, and is called *Quajira*, literally meaning "a country person." It is entirely different from any other.

Edmund A. Chester, Director of Short-Wave broadcasting for the Columbia Broadcasting System, who is an authority on folk music in the Western hemisphere, describes *quajira* as having no African influence, but as originally of Spanish origin, and its development still goes on.

"In the popular and classical music of Cuba," said Mr. Chester, "there is, however, a definite African influence. Another form called *Punto Quajira*, sometimes called *Punto Cubano*, is very much like our hillbilly song. These songs tell in music the current happenings of the day. While there may be a general sameness to the music, the lyrics are always different, and based on folk music that has lived on and on. They are never published, but passed on from one generation to another."

Mr. Chester brought out the interesting fact that this type of music was used to a tremendous political advantage at a time when the government, at the peak of public unrest, forbade public speeches. They were sung instead!

One of the greatest benefactors of music in Cuba is Agustin Batista, who sponsors the Havana Symphony Orchestra. He is also *Presidente Del Patronato De La Orquesta Filarmonica*, which is highly successful, and conducted regularly by Erich Kleiber.

MEXICAN SONGSTRESS

Ana Maria Gonzales, imported from Station XEW, Mexico City, for Cuban listeners. Most of the top variety radio talent is imported for dial-turners in the latter country.

MEXICAN MUSICAL COMEDIANS

called "Los Kikaros," broadcasting from the Miguel Gabriel Auditorium, RHC-Cadena Azul Network, the largest broadcast studio in Latin America, seating 1,000.

TWO METROPOLITAN OPERA SINGERS,

Lyric Soprano Eleanor Steber and Baritone John Baker, at a rehearsal of WOR-Mutual's show, Let's Go to the Opera. (Ben Greenhaus Photo.)

The Boston Symphony In New ABC Series

Dial-turners will be happy to learn that the Boston Symphony Orchestra, observing its 66th season, will be heard on the air in an ABC network broadcast series beginning Oct. 8 (WJZ-ABC, Tues., 9:30 to 10:30 p.m., EST). Covering a period of approximately 40 weeks, the broadcasts will include the ensemble's regular winter season, the summer "Pops" and Esplanade Concerts and several of the annual Tanglewood Festival programs next summer.

Celebrating his 22nd season as conductor of the ensemble, Dr. Serge Koussevitzky will direct most of the broadcasts. Guest conductors scheduled to make appearances will include Richard Burgin, associate conductor; Bruno Walter, in a special series; Leonard Bernstein, American composer-conductor, and Charles Münch, conductor of the Paris Conservatoire Orchestra, who will make his American podium debut. Arthur Fiedler again will direct the "Pops" series. The broadcasts will be beamed from Symphony Hall, Boston; Providence, Cambridge, and other cities.

Gene Hamilton returns as announcer-commentator for this year's series, which will again be produced by Oliver Daniel. The script each week will be prepared by John N. Burk, annotator for the Boston Symphony Orchestra and the author of its program notes.

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Winifred Heidt and Lyn Murray On NBC's Harvest of Stars

For freshness and spontaneity, one of the most entertaining programs of the season, via NBC's Harvest of Stars series (Suns., 2:30 p.m., EDT) was heard on Sept. 15, when operatic contralto Winifred Heidt took the spotlight as guest soloist and Lyn Murray substituted as conductor in the absence of Howard Barlow. Miss Heidt's singing of the Habanera from Carmen (a role she has made distinctively her own on the operatic stage) was *par excellence* and in the lighter Jerome Kern favorite, Dearly Beloved, she was equally at home. Lyn Murray's directing was musical and effective. The combination of Heidt and Murray is an excellent one, which dial-turners would undoubtedly like to hear more often on the air.

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HOLLYWOOD— AS I SEE IT

By RICHARD DRAKE SAUNDERS

Erich Wolfgang Korngold is to have a production of his opera Katharine at the Vienna Opera House later in the year. He will return to Vienna for the occasion, pausing in New York en route to hear Jascha Heifetz play his Violin Concerto.

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Republic's new film I've Always Loved You, previewed recently at the studio here and on view in New York, is certain to be the subject of considerable interest and discussion among musicians. The protagonists are supposed to be musicians, the motivation of the story hinges on the performance of a musical work—Rachmaninoff's Second Piano Concerto—and there is much other standard music in the film.

The picture will do the musical profession no harm, for it will make a romantic appeal to thousands of prospective piano students. It presents the concerto virtually in its entirety, and it is very well played by Arthur Rubinstein, who is reported to have received $85,000 for the job.

There are some details which will perhaps draw smiles from musicians. Catherine McLeod, as pianist Myra Hassman, does a fairly good job of "mugging," but it is hard to imagine any woman artist producing the virile tone of Rubinstein. In fact, the way she holds her fingers, calculated to make them appear graceful on the keyboard, would not produce much in the way of tone at all! A lot of students who see this are bound to make trouble for a lot of teachers.

Director Frank Borzage has contrived an effective dramatic climax, but someone should have told him that pianists do not rise from the instrument just at the climax of a concerto, and walk out to the wings for a clinch with an inamorata. And if one did, the conductor would hardly go on conducting; he probably would fall off the podium with a heart attack!

Still the film will probably stimulate musical interest in the general public.

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While Columbia's The Jolson Story contains nothing in the way of serious music, it is a picture that all performers and prospective ones should take in. For it demonstrates emphatically the vitality and personality that dramatize an entertainer in the public eye. Many concert artists can learn a valuable lesson here. The picture shows a particularly fine job of synchronization, with Larry Parks in the visual portion and Jolson doing the actual singing.

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First feminine pianist to record a concerto for a film (at least in this country) is Dorothy Eustis, who won plaudits as soloist in the final Hollywood Bowl program. The concerto, in two movements, was written by Michele Michelet for Seymour Nebenzal's picture, The Chase. It has a prominent part in the film, though the attractive young pianist will not appear on the screen.

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James Sample, who conducted several of the KFI-Hollywood Bowl Young Artists Auditions last season, will take full charge of the auditions in the coming year. He also will go on tour with the San Francisco Symphony, as associate conductor with Pierre Monteux.

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Milton Schwarzwald, who has served as coordinator of the Universal music department, has been appointed musical supervisor of Universal-International. Ted Cain, who has been with the Universal Studio executive staff since 1939, will remain as assistant.

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Loretta Young did a little unscheduled teaching at the Paramount Studio. She taught David Niven a special waltz step which the co-stars will do in Hal Wallis' production, The Perfect Marriage.

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The ballroom of Emperor Franz Josef's palace in Vienna has been reproduced faithfully for a sequence in Paramount's The Emperor Waltz, so that the days of Johann Strauss' glory may be visualized as well as heard.

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A musician and a producer were talking on a studio lot the other day. "We're going to film the life of Schumann," stated the producer. "And do you know what we found out? Schumann and Brahms were very good friends!"

ORCHIDS FROM HOLLYWOOD. Lauritz Melchior shows his wife, Kleinchen, his most recent award—for his performance in the "Best Motion Picture of the Month," MGM's Two Sisters from Boston. The tenor, who last year began touring with his own 35-piece orchestra, has chartered two planes for the group this season. First stop, Oakland, Calif., Nov. 17.

Lt. Colonel Charles Felstead is now head of the sound department at Universal-International. He started in the movie industry with the Ince Studio in 1923, and was with Universal before, from 1928 to 1933. During the war he was officer in charge of signal communications in Alaska, both installation and operation, and executive officer to the Chief Signal Officer of the Southwest Pacific area.

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George Duning and Heinz Roemheld will compose the background score for the Rita Hayworth technicolor musical, Down to Earth, which Al Hall is directing and Don Hartman producing at Columbia Songs for the picture are the work of Allan Roberts and Doris Fisher.

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Lud Gluskin has been named musical director and Lucien Moraweck assigned to compose the background score for Columbia's Edward Small production, The Return of Monte Cristo, starring Louis Hayward and Barbara Britton.

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The latest Petrillo dictum is that an orchestra must be formed for the use of independent producers, who will be required to sign up to use it exclusively. Formerly the independents have been able to sign the necessary musicians for whatever type of music they need. This will, of course, provide steady work for a certain group of musicians, but prevent others from securing work for which they are fitted by their individual abilities.

The new orchestra is being selected by Chuck Wolcott, Carmen Dragon, and Emil Newman, whose symphonic limitations are shown by the fact that they have chosen four clarinets, who can double on saxophones, and no less than four drummers!

Just what a serious composer is expected to do with this mélange has not yet been disclosed.

•

Warner Bros. will bring out two pictures of musical importance later this year. One is Deception, with Bette Davis, Paul Henreid, and Claude Rains. It will include a 'cello concerto, written by Erich Wolfgang Korngold. Einar Nielsen conducted and also appears in the picture (as a conductor) under his own name, a rarity for a musician.

The other is Humoresque, starring Joan Crawford and John Garfield. Isaac Stern's violin playing has a prominent part in this.

Also on the Warner lot, Franz Waxman has completed a score for Cry Wolf, with Errol Flynn and Barbara Stanwick.

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Title of The Ballerina, with Margaret O'Brien and Syd Charisse, has been changed by MGM to The Unfinished Dance.

Also on the same lot, Johnny Green is working on a score for The Arnelo Affair, with John Hodiak and Frances Gifford.

•

Pianist Teala Bellini, who now makes her home in Twin Falls, Idaho, was a recent Hollywood visitor.

Dorothy Wade, concertmaster of Meremblum's California Junior Symphony Orchestra, and Jack O. Marsh, bassoonist, are both members of the orchestra at the RKO Studios, where they have played musical backgrounds for many romantic films. Whether this atmosphere had anything to do with it or not, they found a romance of their own. They were married Sept. 20 in the Beverly Vista Community Church of Beverly Hills, and now are honeymooning in the Northwest.

•

The Music Guild will give a series of ten chamber music concerts this season, six in Philharmonic Auditorium and four in the Wilshire Ebell Theater, beginning with the Budapest String Quartet in the former auditorium on Oct. 2. Also scheduled are the new Paganini String Quartet, the Pasquier Trio, recitals by sopranos Elisabeth Schumann and Maggie Teyte, and two or more concerts by the Music Guild Players under the baton of Otto Klemperer.

The Opera Guild of Los Angeles, under the presidency of Mrs. Arthur Bergh, held its first gathering of the season on Sept. 15 at the home of James McHugh in Beverly Hills.

(*Other Los Angeles news on page 30*)

John G. Paine Honored by France

John G. Paine, general manager of the American Society of Composers, Authors and Publishers, has been decorated by the French Government, as a Chevalier of the Legion of Honor for his work in international copyright.

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LONDON Orchestras, Opera Heard

By HUGH LIVERSIDGE

London

People are gradually waking up to the realization that our English standard of orchestral playing is very low—a fact to which I have drawn attention for a number of years. But there are many mitigating circumstances. After all, the wonder is not that our standard is low but that there are any concerts at all! The war time travel saga of orchestras, such as our famous London Philharmonic, are matters of music history.

But unfortunately London is beginning to suffer from a surfeit of too many orchestras. And in this connection I cannot do better than quote an article in the Boosey & Hawkes house organ Tempo by Thomas Russell, Manager of the London Philharmonic Orchestra and Secretary of the National Association of Orchestras. Mr. Russell says:

"It is rarely the pioneer who profits by his initiative, labor and sacrifices; his historic fate is to be overtaken, exploited and even dispossessed by those opportunists who watch and wait to snatch the reward from his hands. That is what is happening now. Claims are being staked in London's musical life like those in the new South African gold-rush. In some cases, the prize is money, in others the highly-valued dust of a vicarious fame or self-advertisement; in hardly any of them is music the coveted nugget. There are no less than six or seven orchestral titles before the London public at the present time, and there are whispers of yet another.

"Whether these titles actually represent orchestras depends on one's definition of an orchestra. It is clear that the new interest of the public for symphonic music does not yet demand six or seven different bodies. If this irresponsible multiplication of orchestras is, therefore, not aimed at satisfying public needs, what is it aimed at? One might imagine from this plethora of orchestras that we have an unlimited supply of fine, experienced players, and an insatiable public. We have neither. With many of our best instrumentalists still in the Services there are not nearly enough musicians to go round. The formation of each new body connotes a weakening of our resources."

Beecham's New Orchestra

Sir Thomas Beecham has parted from his artistic child, the London Philharmonic, and has founded a new orchestra, which makes one more. The new ensemble will be engaged for the Royal Philharmonic Society's concerts and will give a Delius Festival. Further plans will be revealed in due time.

The London Philharmonic Orchestra has been appointed official London orchestra. The London County Council has given it a regular grant and is co-operating with the famous orchestra very closely. This is a fitting reward for the orchestra's splendid work in wartime; it is good to see that it is not entirely left to more recent orchestras of mushroom growth to reap the abundant harvest that the Philharmonic has so arduously and assiduously sown.

Prokofieff Score Introduced

Meanwhile the B.B.C. "Proms" continued their nightly grind. And many ask, in view of the rather low standard of performance, whether they are artistically justified.

From time to time they give us an interesting new work. Such a one was Prokofieff's Symphony No. 5.

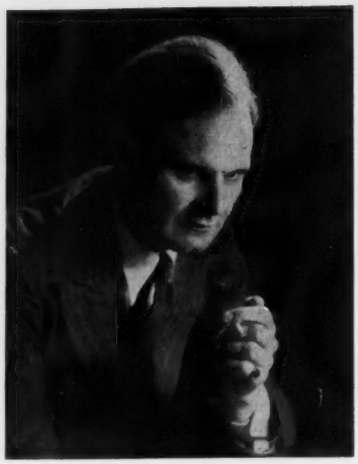
It seems that Prokofieff has lost his *gaminerie*, and has exchanged his role of joker for that of sober-sides. The work shows great skill in orchestral writing, but its thematic material is not always a worthy consort to this proficiency. Perhaps the most satisfying movement is the Scherzo.

Menuhin at "Proms"

Other premieres were "Proms" features at the Albert Hall. A first performance was that of Paul Creston's Poem for half an orchestra. It is painted in somewhat sad colors and, in some respects, recalls our English composer Delius.

The Piano Concerto by Arthur Bliss, former B.B.C. music director, provided a sharp contrast. Whether expressing gloom or florid display, there is never any doubt about its masculine vigor.

It is a change to see Yehudi Menuhin soloist at a "Prom." This violinist seems



GEORGE WELDON,
Conductor and Music Director, City of Birmingham Orchestra.

to be making Britain his second home. On this occasion he was soloist in the Elgar Concerto, a work which, as a boy, he played under the composer himself. Provided one is prepared to come to terms with its Elgarian long-windedness and reminiscence, the work has some beauty, notably in the second movement —in which Menuhin was at his happiest.

Sir Adrian Boult, who has an affinity with Elgar's music, provided a skillful accompaniment. But the audience's applause, as so often happens now-a-days, was out of all proportion to the results achieved.

Naples Opera in Visit

At last the dancers have left the Covent Garden Opera House—we were coming to call it the Ballet house! We have had a visit from the San Carlo Opera, Naples, which was resuscitated by the Central Mediterranean Force under its manager, Major Lines.

The opening night was devoted to La Traviata, which made a bad start. The singing in the first act was very indifferent, and at times, simply out of tune. The second act fared better, largely due to Margherita Carosio as Violetta. She has a pleasant mezza-voce and agreeable cantilena but her high notes tend to be shrill. She looked attractive and acted well. The rest of the cast were only second rate and merely achieved an adequate competence — no more. Of course, "Di Provenza" brought salvos of applause as it always does. The only singer in the company at all likely to interest your big American opera houses is Miss Carosio.

Many sections of the press gave the San Carlo good notices, but then how many of these journalists have heard any international opera worth speaking about from which to make comparison? Many of them, who are newcomers, have never even heard the pre-war Covent Garden seasons—at least, not with any regularity. (Not that these seasons were in any way a model, but they did bring us some front line singers.)

I note that the stage effects at Covent Garden still remain true to their pre-war legacy of odd behavior. The lights in the candelabra in the first act flickered as if they were flashing messages in Morse code!—happy thought, perhaps they were!

Amateur Orchestral Zeal

While preparing monthly issues of my paper Symphony, which is run in conjunction with and on behalf of leading professional and amateur orchestras, I have been amazed at the enthusiasm and scope of British amateur orchestras, the majority of whom boast between 58 and 100 players! Here is one example in the Crewe Philharmonic: a player in the orchestra cycles a distance of four miles to attend rehearsals with a cello on his back! Another example: a player in the Midland "Red Bus" Symphony Orchestra travels 18 miles and back to each rehearsal. Other members think nothing of distances of 12, 20 and 25 miles.

These big amateur orchestras form the backbone—apart from the choral organizations—of Britain's music life. This is so especially as regards the training of musicians and creating of appreciative audiences for the leading professional symphony orchestras.

•

Ormandy Plans Premieres

Eugene Ormandy will conduct the American premieres of Manuel Rosenthal's oratorio, St. Francis of Assisi, and Prokofieff's Ode to the End of the War on the same program with the Philadelphia Orchestra and assisting vocalists at Carnegie Hall, New York, Oct. 29, and the Academy of Music, Philadelphia, Oct. 30.

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LATIN AMERICA: Argentine, Uruguay Fete Visiting Stars

By JORGE M. WHITE

Buenos Aires

The Colon offered the premiere of Paolo e Virginia, opera in three acts by Maria Isabel Curuberto Godoy, Argentine composer, with Italian text by Giuseppe Adami and Renato Simoni, based on the famous novel by Bernardin de Saint Pierre. The dreamy, sorrowful atmosphere of the plot has obviously fascinated the romantic spirit of the woman composer. The score falls into musical patterns which have been definitively surpassed in the present generation, despite the sincerity and lyrical outpouring of some pages.

Isabel Marengo and José Soler as the unfortunate pair of lovers gained the plaudits of the audience through their vocal and artistic achievements. The new production had scenery and costumes by German Gelpi. Josef Gielen supervised the dramatic action with good effect. Ferrucio Calusio conducted.

A Gluck Revival

Gluck's admirable Iphigenia in Tauris was revived under the baton of Panizza. The serene beauty and powerful dramatic appeal of the work have shown to better advantage in former presentations at the Colon. Unjustified cuts, such as the entire aria of Pilade in the second act, one of the capital moments of the score, were arbitrarily made. Delia Rigal, a majestic protagonist, exhibited her continued growth in dramatic skill and emotional expression. Koloman von Pataky (Pilade), Victor Damiani (Oreste), Felipe Romito (Thoas), Maria de Benedictis (Diana) completed the cast. The *"regie"* by Dr. Otto Erhardt and the ballet scenes arranged by Leticia de la Vega had their better moments when they followed the magnificent 1937 presentation of this work by Lothar Wallerstein and Margarete Wallmann.

Warren in Masked Ball

Verdi's Ballo in Maschera marked another triumph for Leonard Warren (Renato), vociferously applauded after his two arias, which exhibited the full sonority of his magnificent voice, fluent phrasing and accuracy to pitch. Delia Rigal splendidly sang the Amelia, with luscious tonal beauty and dramatic intensity. Von Pataky's meritorious artistry is hardly adapted to the part of Ricardo. The Oscar of Olga Chelavine, the Colon's petite soprano, was one of the charming episodes of the presentation. Sara Cesar was an impressive, opulent voiced Ulrica. It was unfortunate that conductor Panizza, who had led the dress rehearsal with admirable consideration for the dramatic content of the score, fell ill at the last moment. Calusio, however, called at the eleventh hour, conducted with authority.

Pelléas Under Wolff

Pelléas et Mélisande was repeated with some changes in the cast from those heard earlier this season. Renée Mazella's heroine (admired here last year) had that musical finesse and clarity of enunciation which are so essential in this work. Jacques Jansen again gave lovely tonal coloring and warmth of feeling to his romantic Pelléas, and Juan Zanin was well cast in his seasonal first Arkel. Albert Wolff conducted as formerly.

Some days later Wolff led a concert which opened with a vigorous but at times rather slow version of Berlioz's Symphonie Fantastique followed by the local premiere of the conductor's own Concerto for Flute and Orchestra, which reveals an expert craftsmanship, accurate in detail and flowing in inspiration. The severe and intelligently conceived Three Pictures of Paul Klee, by Roberto García Morillo; an Overture by Alberto Williams and a dashing version of the Bolero (Ravel) completed the program.

Kleiber Returns

Erich Kleiber was royally welcomed in his return to the Colon. He offered

JACQUES JANSEN,
heard as Pelléas in the production of Debussy's work at the Teatro Colon. (Photo, Harcourt, Paris.)

a concert which listed the same program he conducted in his initial appearance here 20 years ago. It opened with a rather noisy execution of the Preiude to Die Meistersinger, followed by an admirable reading of Strauss' Don Juan. The Beethoven Pastoral Symphony and the Leonore Overture No. 3 were given stirring versions, which brought endless ovations from the capacity audience.

The season's first Die Meistersinger was given with great success, with Rose Bampton, Lidja Kindermann, Herbert Janssen, Torsten Ralf and Emanuel List under the baton of Kleiber.

Brailowsky Feted

The Daniel Society presented Alexander Brailowsky at the Colon with phenomenal success. Following a series of six concerts sold in advance in a few hours, came a second series of four concerts also immediately sold out. It was necessary to arrange several hundreds of supplementary seats on the stage. Several extra recitals were announced.

The initial program featured the Vivaldi Concerto in D minor, a Scarlatti Sonata and Beethoven's "Appassionata" as major works, portrayed with nobility of emotion, refulgent tone and variety of expression. A further group of Debussy, Fauré and Ravel scores were played with beauty of tone and finesse in nuance. The climax of the evening came with the superb execution of a Chopin group.

Vocal Recitals

Jacques Jansen appeared as a chamber singer at the Odeon with great success. The program of refined artistic worth listed a series of poems by Verlaine with music by Fauré and Debussy, which the audience heard with every evidence of pleasure. A benefit recital for charities include four groups of songs by Fauré, Maurice Jaubert (killed in the last war), Louise Beydts and Debussy, and later he gave an all-Ravel program.

Eliabelle Davis, American Negro soprano, achieved a big success in her first Colon recital. Beauty of tone, nobility of emotion and high potency of expression were the outstanding traits in her widely chosen and generous program, which included airs by Sarti and Handel, a group of lieder by Wolf and Strauss, an aria from Aida, French songs by Bizet, Sauguet and Fauré, and a final group of Negro spirituals. Edward Hart was the accompanist.

Sidor Belarsky, Russian American basso, also scored with a varied program which exhibited his rich vocal equipment, accurate expression and versatility.

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Uruguay Season Includes Cycle Of Beethoven and Recitals

MONTEVIDEO, URUGUAY.—Our musical season is now at its height. This city recently has been visited by Alexandre Borovsky, Bernard Michelin, Claudio Arrau and the Lener Quartet, and conductors Fritz Busch and Erich Kleiber.

Without doubt the most important of all the musical events up to this writing was the Beethoven cycle given by SODRE, with its Symphony Orchestra under Kleiber; previous expectations were fully justified by the series consisting of all the symphonies. The orchestra was assisted in the vocal part of the Ninth by the permanent chorus of that institution. Kleiber, as in other seasons, received from the Uruguayan public enthusiastic and warm applause.

At the 18 de Julio Theatre the Lener Quartet attracted a large audience, especially notable because chamber concerts are rare in Montevideo. The programs included works by Mozart, Schubert, Haydn and Ravel. The artists proved again their eminent qualities.

Claudio Arrau in his visit proved to be in top form. The programs presented the pianist in numbers of Bach, Haydn, Beethoven, Schumann, Debussy, Ravel, Fauré, Albeniz and Granados at the 18 de Julio Theatre before delighted audiences.

HECTOR L. DUCE.

•

Gregor Piatigorsky is writing a Tchaikovsky Cello Concerto based on Tchaikovsky songs, lesser known piano pieces, and an original Tchaikovsky piece for cello and orchestra.

Edmund Kurtz Hailed in Tour of Australia

(By cable to the Musical Courier)

SYDNEY, N. S. W.—Edmund Kurtz has been acclaimed in his tour of the Capital cities of Australia. His playing was described as a revelation of fine cello art. The final concert was devoted to modern composers and drew a capacity house.

ELIZABETH PLUMMER.

Rio Opera

(Continued from page 10)

vated settings and striking costumes were effective. There were bows a-plenty for all the principals.

Sayao a Unique Melisande

With Debussy's Pelléas et Mélisande, Bidu Sayao made her *rentrée* at the Municipal Theater. Her portrayal is unique, one of vocal finesse and perfect diction, with all the subtle qualities of the heroine of Maeterlinck's symbolic story. Martial Singher was outstanding as Pelléas, using his voice with exquisite flexibility and deep feeling, deserving much praise for his fine diction and first-rate interpretation. John Brownlee, as Golaud, sang so well and significantly that his measures became one of the high points of the performance. Lorenzo Alvary as the patriarch Arkel carried his role with quiet dignity and sympathetic singing. Harshaw, as Geneviéve, gave a beautiful rendition of her part, as did Benzell, impersonating the child Yniold with lively vocalism and acting. Alexandre de Lucchi enacted the Physician. Piccinato's stage management and production were noteworthy in every point. Jean Morel and his orchestra gave a superb reading of Debussy's score, lending delicate and poetic accents to this shadowy music. The huge audience greeted the performance with recalls and cheers.

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Rodzinski Announces Premieres

Arthur Rodzinski, returning for the fourth consecutive year as musical director of the Philharmonic-Symphony Society, announces four important premieres—three of them French—for 1946-47: Manuel Rosenthal's Musique de Table in its American premiere on Oct. 10, 11 and 13; Henry Barraud's Piano Concerto, with E. Robert Schmitz as soloist, in its American premiere, on Dec. 5 and 6; Paul Hindemith's Piano Concerto in its world premiere, with Jesus Maria Sanroma as soloist, on Feb. 22 and 23; and Arthur Honegger's Jeanne au Bucher (Joan at the Stake) in its American premiere on April 3 and 4.

Casadesus Returning for Sold-Out Tour Here

Robert Casadesus returns to this country from France early in December, to remain here through the Ann Arbor Festival in May. In five months he will play a sold-out tour in the United States and Canada of 51 engagements, including appearances as soloist with the symphonies of St. Louis, Pittsburgh, Baltimore, Chicago, Seattle, San Francisco, Minneapolis, the New York Philharmonic-Symphony, the Denver Civic Symphony, the Philadelphia Orchestra (5 times), the Louisville Philharmonic and the Montreal Concerts Symphoniques. His only Carnegie Hall recital takes place on April 18. Casadesus recently finished a Piano Concerto in E, opus 37, dedicated to Dmitri Mitropoulos. It is scheduled for American premiere.

USO Asks $19,000,000 In Final Campaign

The USO, including USO-Camp Shows and six member agencies, is conducting its final campaign for funds this fall. The organization feels that "1,500,000 servicemen here, overseas and in hospitals need USO next year." The national quota is $19,000,000; New York City is asked for $2,750,000.

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Chicago Tribune: "Miss Clare sang the difficult role of Santuzza with an aplomb and disdain for difficulties that many a professional might envy."

News Dispatch, Michigan City, Ind.: "A NEW STAR BORN" (headline) "Helen Clare, Madonna faced and slender, brought to memory the devine Claudia Muzio."

JOAN JENNINGS—Featured soloist on Phil Spitalny's "Hour of Charm."

Chicago Tribune: "Joan Jennings as Gilda, deserved the thunderous applause she received."

Daily News: "The singing of Joan Jennings, and the playing of Leon Fleisher, made the season of 1945 memorable . . . I recommend that she be given a debut at the Opera."

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"demonstrated that he possessed a baritone voice of great beauty." —Felix Borowski, Chicago Sun

"His debut in 'Pagliacci' last night at the Opera House was a success. He has a voice and he knows how to use it." —Charles Buckly, Herald-Examiner

"There was a resonance, freshness, and ease in his singing. . . . Altogether a highly successful bow!" —William Leonard, Journal of Commerce

"a baritone voice that is rich in quality, carefully developed." —Remi Gassmann, The Daily Times

Chicago Opera Company, 20 North Wacker Drive, Chicago, Ill.

MARY BOTHWELL, soprano, will introduce a Trittico Primaverile by Pietro Cimara, shown at the piano, at her New York Town Hall matinee recital on Oct. 13.

Yaddo Festival

(*Continued from page 9*)

Sonatina for viola and piano by Burrill Phillips, and Sonata for horn and piano by Quincy Porter, String Quartet No. 2 by Charles E. Ives, and other works by Jack Kilpatrick and William Bergsma. Aaron Bodenhorn's Fantasy for oboe and orchestra was played by Miss Wann.

The vocal contributions included some interesting excerpts from American operas sung by Mr. Bauman. Miss Boatwright was heard in works for voice and orchestra by Elliott Carter, Normand Lockwood and others.

Hubert Resumes Teaching

Marcel Hubert, cellist, following a summer in Provincetown, Mass., will continue teaching in New York when not on concert tour. In addition, he again heads the cello and chamber music departments at the Julius Hartt School in Hartford, Conn.

Albion in Evanston Concert

Edouard Albion, founder and general director of the National Opera Association, will appear in concert at the Woman's Club in Evanston, Ill., on Oct. 15, for the benefit of the Scholarship and Promotion Fund of the National Opera Association. Assisting him will be Irene Walther, coloratura soprano, and Mary Balloon, pianist-accompanist.

Haubiel to Give Lecture-Recitals

Charles Haubiel, on sabbatical leave from New York University for the coming academic year, will give his lecture-recital The Path of Music and hold open forums on The Revolt Against Tradition in Musical Composition before high school and university audiences. He conducted orchestral works and choral numbers from The Composers Press catalogue at the New York State School Music Association's Summer Clinic at Ithaca College Camp.

Nat'l. Orchestral Season Opens

The 1946-47 season of the training orchestra of the National Orchestral Association begins on October 2. Except for a brief Christmas vacation, rehearsals will be held regularly on Monday, Wednesday, and Friday afternoons through the middle of May. Membership in the training orchestra is available to musicians who have a sufficient command of their instrument and can pass an audition. All training and experience is given free of charge. Applications for membership in the training orchestra are now being accepted at 119 W. 57th St., New York 19.

Wood-Hill's Pinocchio Revived

Edwin Strawbridge is preparing a revival of M. Wood-Hill's ballet The Adventures of Pinocchio, to open Oct. 3 in Binghamton, N. Y., and tour for 28 weeks throughout America.

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New York Season Begins Early

The New York recital season at Town Hall got under way earlier than usual this season, and according to the bulk of advance bookings will be one of major proportions.

Glauco D'Attili, pianist, of 26, heard the afternoon of Sept. 8, had played in the same hall as a prodigy ten years before, graduated from Juilliard and won the praise of Toscanini as soloist with the NBC Symphony in the Martucci Concerto. This program reaffirmed his solid training and pronounced musicality, the Bach-Tausig Toccata and Fugue in D minor having solidity and vivid contrasts, and the Clementi Sonata in C major grace, fluent technical command, and Mozartian tonal warmth. A Chopin group had highly impressive moments, particularly the Etude in Thirds, though in the Fantasia in F minor, the treatment was too deliberate to achieve unity of impression. The program closed with the Liszt Sonata. The audience response was ovational. R. M. K.

Marie Louise Wagner in Lieder

Marie Louise Wagner, soprano, offered an entire program of Lieder at her first recital of the season, Sept. 9. Commencing with Beethoven numbers, the singer continued with four Schubert songs, of which Im Abendrot was most beautifully rendered. Brahms was represented by Dein blaues Auge, Mainacht and the Vergebliches Ständchen; Hugo Wolf by familiar selections ending with the fine Ich hab in Penna einen Liebsten wohnen. The final group included Träume, Der Engel and Schmerzen by Wagner. Miss Wagner's voice, when at its best, disclosed elements of splendor reminiscent of her operatic work with orchestras. She also possesses assets of excellent style and pleasing stage poise. On this occasion her German enunciation seemed inexplicably thickened, limiting her tonal range and dynamics. She was enthusiastically applauded by a large, attentive audience. Leo Mueller, substituting for Stuart Ross, played rather tentative accompaniments. M. C.

Vadim Hrenoff at Piano

Another early season recitalist was Vadim Hrenoff, whose piano program on Sept. 11 consisted of the Lully-Godowsky Sarabande, Bach-Siloti Organ Prelude in G minor, Mozart's Rondo in A minor, Brahms' Sonata in F minor, op. 5, and shorter works of Chopin, Medtner, Debussy, Ravel and Longas. Mr. Hrenoff's attainments of technic and musicianship are beyond the greater part of Town Hall debutants. His execution shows well-founded ease and confidence; his tone is mellifluent and skillfully controlled. Interpretatively, he has taste but as yet no great profundity or individuality. D. B.

Peter Melnikoff Heard

Peter Melnikoff's afternoon recital on Sept. 15 brought keyboard numbers of Bach-Tausig, Gluck-Sgambati, Beethoven (Sonata op. 31, No. 2 in D minor), Chopin, Liszt, Debussy, Rachmaninoff and Prokofieff. An encompassing technic and a tone of clarity and sensitivity enhanced his projections, the poetic quality of his playing atoning for a certain lack of contrast. D. B.

DAME MYRA HESS
will return to America for a tour after an absence of seven years. The pianist's first New York recital is scheduled for Oct. 12, at Town Hall.

Associated Concerts, Inc., Present Young American Artists

The first of two concerts of Young American Artists at Carnegie Hall, Sept. 20, was the initial presentation to New Yorkers of the newly organized Associated Concert Bureau, Inc., headed by Jack Petrill. The event made it possible for talented young American artists to have the opportunity of a Carnegie Hall debut, which otherwise might have taken them years to achieve.

The young artists participating were, in the order named, Ruth Brall, contralto; David Holcombe, baritone; Hadassah Sahe, pianist; Richard Bellamy, tenor, and Costanza Pillori, lyric soprano; John Bishop, mezzo-soprano, and Margaret Barthel, pianist. Each artist was limited to three selections and one encore. Making allowances for understandable nervousness, all of them gave an excellent account of themselves, with Constanza Pillori and Margaret Barthel meriting the highest praise, and Joan Bishop running a close second. The second recital, on Sept. 21, will be reviewed later. W. A. T.

Manhattan Concert Calendar

(CH, Carnegie Hall; CCH, Carnegie Chamber Hall; TH, Town Hall; TtH, New York Times Hall; SH, Steinway Hall; M, morning; A, afternoon; E, evening.)

Oct. 1. Andor Foldes, pianist, CH, E; Rosalyn Tureck, pianist, first of three Bach recitals, TH, E; New York City Symphony, City Center, E.

Oct. 2. Heida Hermanns, pianist, TH, E.

Oct. 3. Philharmonic-Symphony, Rodzinski conducting, CH, E.

Oct. 4. Philharmonic-Symphony, Rodzinski conducting, CH, A; Lois Jordan, soprano, TH, E.

Oct. 5. Paul A. Smith, tenor, and his Otello Ensemble, CH, E.

Oct. 6. Philharmonic-Symphony, Rodzinski conducting, CH, A; Frances Magnes, violinist, CH, E; Nelson Magill, baritone, TH, A; Graciela Rivera, soprano, and Ann Kullmer conducting all-girl symphony, first of six Debut and Encore Concerts, TH, 5:30 p.m.; Joseph Laderoute, tenor, TH, E.

Oct. 7. Arnold Eidus, violinist, CH, E; Walden String Quartet, TH, E; New York City Symphony, City Center, E.

Oct. 8. Philadelphia Orchestra, CH, E; Elizabeth Wysor, contralto, TH, E; New York City Symphony, City Center, E.

Oct. 9. Cecile LeVeille, pianist, CH, E.

Oct. 10. Philharmonic-Symphony, Rodzinski conducting, Maryla Jonas, pianist, soloist, CH, E; Harvey Shapiro, cellist, TH, E.

Oct. 11. Philharmonic-Symphony, Rodzinski conducting, Maryla Jonas, pianist, soloist, CH, A; Inez Gomez Carillo, pianist, CH, E; Aurora Mauro-Cottone, pianist, TH, E.

Oct. 12. Tito Guizar and his Pan-American Ensemble, CH, E; Myra Hess, pianist, TH, A; Eddie Condon, jazz, Town Hall, 5:30 p.m.

Oct. 13. Bronislaw Gimpel, violinist, CH, E; Mary Bothwell, soprano, TH, A; Harold Haugh, tenor, TH, E; Philharmonic-Symphony, Rodzinski conducting, Maryla Jonas, pianist, soloist, CH, A.

Oct. 14. Mayme Richardson, soprano, CH, E; Eddie Katz, violinist, TH, E; New York City Symphony, City Center, E.

Oct. 15. Oscar Shumsky, violinist, CH, E; Alois Poranski, basso, TH, E; New York City Symphony, City Center, E.

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$1,000 Debussy Prize Won By Max Pressler

Max Pressler, 18-year-old pianist, has won the Debussy Prize for Pianists, of $1,000, donated by Mrs. Eleanor Pflugfelder of Long Island and sponsored by the E. Robert Schmitz School of Piano in San Francisco. Winner of the second prize of $250, given by the Schmitz School, is Olga Barabini of New York. The award was made on Sept. 7 at the California Palace of the Legion of Honor, San Francisco. The first prize winner flew from Tel Aviv, Palestine, to take part in the final auditions.

At the conclusion of the award ceremony Mr. Schmitz announced that his school will again sponsor a prize donated by Mrs. Pflugfelder for music of the North American countries, the United States, Canada and Mexico. One section to be judged within a year will be for the best 15-minute composition for piano, the prize to be $1,000. The second section to be awarded approximately two years from now will be for pianists, judged on the basis of performance of the winning work of the first section and an additional list of required compositions by North Americans. Prize budget for this section is $2,000.

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Violinist

The Rising Generation—VII

Latest winner of the Edgar Stillman Kelley Junior Scholarship of the National Federation of Music Clubs and the youngest ever to receive it, Robert Menga was a recent violin soloist at one of the Boston Symphony's Esplanade concerts before 6,000 youngsters and parents. Robert lives in Foxboro, Mass., is in the 7th grade, has a high IQ and is fond of sports. Began playing the violin at four and made his first concert appearance when he was five at a flower show in Foxboro. Violin teacher: Emanuel Ondricek. No hidebound specialist, Robert also studies piano with Gladys Ondricek. His first keyboard teacher was Eva Gifford.

Worcester Festival Will Mark 90th Year

The Philadelphia Orchestra has been engaged to play for the Worcester Music Festival for the third successive season. The 90-year-old New England music fete will be held in the War Memorial Auditorium, Worcester, the entire week of Oct. 14. Eugene Ormandy will direct five of the programs and the associate conductor, Alexander Hilsberg, the Saturday morning concert for young people. Walter Howe, music director of the festival, will lead the Worcester Festival chorus.

Jesus Maria Sanroma will be heard with the orchestra in Gershwin's Rhapsody in Blue at the opening Monday night concert. On Tuesday evening an all-Wagner program will offer Astrid Varnay, Metropolitan Opera soprano, in arias from Lohengrin, Die Walküre and Götterdammerung.

William Kapell will be the piano soloist at the Thursday night program in the Tchaikovsky Concerto No. 1 and Prokofieff's Alexander Nevsky will be heard with Rosalind Nadell, contralto, and the chorus.

Friday evening's performance will feature Eleanor Steber, Metropolitan Opera soprano, in arias by Mozart and Weber. The chorus will appear in Brahms' Song of Destiny.

At the Young People's Concert, Saturday morning, Samuel Mayes, the Orchestra's first cellist, and Marilyn Costello, solo harpist, will play.

Mr. Hilsberg will conduct, among other works, Tubby the Tuba with Paul Tripp as narrator.

The concluding program on Saturday evening will feature Dvorak's Te Deum with Agnes Davis, soprano; James Pease, baritone, and the Festival chorus.

Concert at Pawling, N. Y.

PAWLING, N. Y.—A concert of artistic merit was given at the Quaker Hill Country Club by Eleanor Knapp, mezzo-soprano, and Glauco D'Attili, pianist. Miss Knapp sang the Gypsy Song from Carmen, Una voce poco fa from Rossini's Barber of Seville and a group of songs in English. With rich, warm voice she offered skillful presentations of the dramatic and coloratura passages. Her able accompanist was Howard Kubik. Mr. D'Attili's performances of the Organ Toccata and Fugue in D minor (Bach-Tausig), the Sonata in D major (Op. 40, No. 3) of Clementi, the Chopin Valse in A major and the Rigoletto Paraphrase of Verdi-Listz displayed exceptional technic and keen musical insight. In the distinguished audience were such notable as Mrs. Thomas E. Dewey, Mr. and Mrs. Lowell Thomas and Mr. and Mrs. Ralph Carson. H. J.

Mirovitch to Play with Houston Symphony

Alfred Mirovitch, pianist, has been engaged to appear with the Houston Symphony Orchestra on Feb. 24, in its regular subscription series. He will play the Rachmaninoff Second Concerto.

International Copyright Federation To Meet in Washington

The American Society of Composers, Authors and Publishers, will welcome affiliated performing right societies of the Second Federation in October when the Confederation Internationale des Sociétés d'Auteurs et Compositeurs convenes in Washington. The Internationale Confederation, a copyright organization, was created in 1926 in Paris. It is divided into four federations, the first of which represents the dramatic rights; the second, the non-dramatic or performing rights; the third, the mechanical rights; and the fourth, the book rights. Thirty-one nations are members of the Confederation. This is its first meeting to be held in the United States. John C. Paine, ASCAP's General Manager, is president of the Second Federation.

NFMC Rebuilding "Little Red House"

The National Federation of Music Clubs has revived its project for rebuilding the "Little Red House" on the Berkshire Music Center site which was formerly the home of Nathaniel Hawthorne. This will be converted into a studio or studios for the use of the Centre. In a recent visit to Tanglewood, Mrs. Guy Patterson Gannett, national president, engaged Harold R. Felton, contractor, who is a member of an old Berkshire family, to excavate the foundations. Sketches and photographs of the house as it appeared when Hawthorne occupied it were located and these will be made available to Andrew Hepburn, authority on Colonial architecture, who will do the remodeling.

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Clevelanders Will Hear Many Novelties Under Szell Baton

CLEVELAND. — In many ways the 29th season of the Cleveland Orchestra will surpass all achievements of previous years. Not only will the new conductor, George Szell, be greeted by an orchestra augmented to 92 members over the former 82. He will know that the entire Thursday evening house is sold out by subscriptions, and the Saturday evening concerts well on the way to that goal, with some 200 extra seats to be added and already in demand.

Following the custom during the past three years of announcing in advance the entire programs of the 20 pairs of concerts, we shall have a complete Brahms cycle of the master's large symphonic works in commemoration of his death 50 years ago. Ten compositions by American composers will have Cleveland premieres: works by Still, Copland, Thompson, Chadwick, Griffes, Walter Anderson, Barber, Diamond and Dello Joio. Other novelties are Britten's Interludes from Peter Grimes, works of Janacek, Enesco, Vaughan Williams, Schoenberg and Prokofieff. Stravinsky will conduct a program of his music. Bruno Walter and Enesco are each scheduled for one appearance, the associate conductor, Rudolph Ringwall, will preside over two pairs as usual. Soloists include pianists Arthur Rubinstein, Schnabel, Serkin, Leon Fleisher and William Kapell; violinists: the retiring concertmeister Joseph Knitzer; his successor, Samuel Thaviu; Adolph Busch with brother Hermann in the Brahms Double Concerto; Erica Morini and Szigeti; Desi Halban will be Bruno Walter's soloist in Mahler's Fourth Symphony. There will be four weeks of tours in November, February and March, all under Szell.

An early musical event is the presentation in English of Mignon by the Cafarelli Opera Company, directed by Carmela Cafarelli, who rehearsed and staged the production under the baton of Ernesto Barbini, of the Chicago Opera Company. All singers are resident ones.

Under the management of Mrs. Emil Brudno, the Cleveland Civic Concert Association has expanded its scope of the usual eight events with five extra performances. Dorothy Maynor opens the series, followed by Milstein, Casadesus, Brailowsky, Ezio Pinza and the Markova-Dolin Ballet. The Boston and the Philadelphia Orchestras under Koussevitzky and Ormandy, respectively, are the gala events. Extra attractions are Marian Anderson, Trudi Schoop, Maggie Teyte in the more intimate surroundings of the Music Hall ballroom, Pearl Primus and her dance group and two special performances by the Dolin-Markova pair.

The Fortnightly Musical Club is initiating its six afternoon and two evening concerts. First soloists to be presented are Teresa Testa, violin, and Janice Schwendeman, dramatic soprano.

ROSE WIDDER.

Boston Symphony in 66th Year

By JULES WOLFFERS

BOSTON.—The Boston Symphony Orchestra will open its 66th season on Oct. 4, with Serge Koussevitzky beginning his 23rd year as conductor here. The local concerts will include the usual 24 pairs of Friday-Saturday programs, with three shorter series of six concerts each on Sunday afternoons and Monday evenings at Symphony Hall, Wednesday evenings at Harvard's Sanders Theatre.

Dr. Koussevitzky will conduct the major part of the season. Guest conductors include Bruno Walter for two periods of two weeks each; Charles Münch, conductor of the Paris Société des Concerts du Conservatoire, who will make his American debut in midwinter; and Leonard Bernstein, Koussevitzky's brilliant protégé. Darius Milhaud will introduce his new Symphony here.

Among the soloists will be Erica Morini, playing for the first time with the orchestra in Boston. Dame Myra Hess will return here, as will Piatigorsky and Heifetz. Other soloists will be announced later.

Forthcoming Recitals

Advance notes on the recital list promise a full and stimulating season. Aaron Richmond's Celebrity Series include Kreisler, Posselt, Busch and Serkin, Draper and Adler, the Trapp Family, Luboshutz and Nemenoff, Jan Peerce, Malcuzynski, Pinza, Singher, the Gr[illegible] Quartet, Arthur Rubinstein, Heifetz, and the San Francisco Symphony under Monteux. New to Boston on this list are the Icelandic Singers, the Russian pianist Alexander Uninsky, and Pearl Primus and her dance group.

Added events on the Richmond roster are the Don Cossacks, Boys' Town Choir, Alec Templeton, Maggie Teyte, Lily Pons, Marian Anderson and Lotte Lehmann. Individual recitals scheduled include the pianists Ethel Hutchinson, Baldura Lindemann, Sidney Foster, Tota Economou, and Jakop Gimpel. Schneider and Kirkpatrick are to present violin-harpsichord program.

The Richmond office will also present several pairs of performances by the newly-formed New England Opera Theater under the direction of Boris Goldovsky. All works will be given in English.

The Duncanbury Concert Service has scheduled a series of six Symphony Hall events in aid of the Duncanbury School of Arts. The attractions are Eugene Conley, tenor; the Longine Symphonette, under Piastro; Shura Cherkassky, pianist, who appeared here with great success last season under the same management; Zinka Milanov, soprano, and Kurt Baum, tenor, in a joint program; Anne Brown, soprano; and the New York City Center Symphony, Leonard Bernstein conducting. The Duncanbury list includes several programs in other Boston halls—pianists Leonard Shure and Guiomar Novaes, Frank Zecchino, violinist, the Jose Limon Dance Trio, and the dance humoroists, Mata and Hari.

Museum Series Opens

Meanwhile, without fanfare or much advance notice, the Gardner Museum opened the Boston concert season with the first of its excellent Sunday afternoon recitals. A full house greeted the Palestinian-born violinist Shulamit Silber, who played a varied and unhackneyed program with perception and artistry. Particularly well-received was a violin suite by the New York composer Hugo Kauder. The same writer was represented by a fine concert arrangement of a sonata by Francoeur, not apparently played here previously. The audience was enthusiastic.

Columbus Philharmonic on Full-Time Basis

COLUMBUS, O.—After operating for five years on a semi-professional basis, the Columbus Philharmonic Orchestra, Izler Solomon, conductor, this season will enter the ranks of the nation's major orchestras, offering ten subscription, ten "Pop" and five children's concerts. Guest artists include Gregor Piatigorsky, Artur Rubinstein, Zino Francescatti, Byron Janis, William Primrose, and Nan Merriman.

Photo by Helen Merrill

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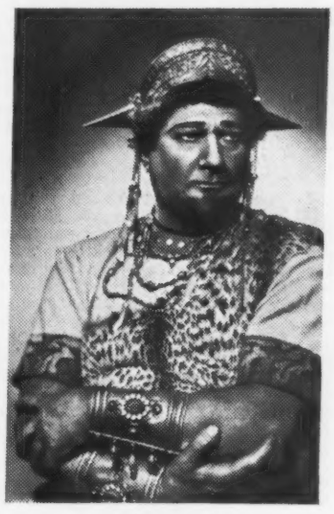

PILOTTO
as
AMONASRO (Aida)

ANGELO

PILOTTO

PRESS COMMENT

ON CINCINNATI SUMMER OPERA ANNIVERSARY

AMONASRO (Aida)

"Amonasro is one of Pilotto's best roles. Summer Opera has witnessed in Pilotto an artist with a huge voice who has progressed steadily until today he commands that voice and makes it suit his dramatic concepts."

"Pilotto is just right as Amonasro. There is always something about Pilotto's impersonations that rings true and he can match cards with anyone when it comes to voice."

Cincinnati Times-Star

SHARPLESS (Madame Butterfly)

"Angelo Pilotto took over the Sharpless assignment on a last minute notice. He seemed unnecessarily uncomfortable at first but soon got into his usual operatice stride, singing well and acting as a good pal to Pinkerton should deport himself."

Cincinnati Enquirer

TONIO (Pagliacci)

"Pilotto was a very real Tonio; a circus clown with a gay and engaging stage presence. Pilotto started off the performance with an interpretation of the prologue that was an inspiration."

Cincinnati Times-Star

"Angelo Pilotto and Giovanni Martinelli were at home in their clown suits as only those who have had long acquaintance with the score could be. Mr. Pilotto's Prologue, a baritone's yardstick from way back when, had lots of appeal."

Cincinnati Post

HIGH PRIEST (Samson and Dalila)

"Angelo Pilotto was in top form vocally as the High Priest."

Cincinnati Enquirer

Suite 701, 119 West 57th Street, New York 19, N. Y.

NEW BOOKS REVEAL FOIBLES OF COMPOSERS

Newman "Finishes" Wagner

THE LIFE OF RICHARD WAGNER, Vol. IV, by Ernest Newman. Alfred A. Knopf, N. Y. $7.50.

This, finally, is the last volume of the doughty Newman's definitive biography. Volume III appeared in 1939, and Newman here apologizes for the delay, caused by the war, of the few years necessary for completion. Commencing with 1866, the present volume recounts the events until Wagner's death in 1883. It was in those years that Wagner finally achieved his dream of Bayreuth, was married to Cosima, and completed the Ring cycle, in addition to Parsifal and Die Meistersinger.

One can but admire the industry represented in the 729 pages of text larded with copious footnotes and complete documentation. Two of Wagner's associates are treated with especial length—Nietzsche and King Ludwig. Newman has no patience with those who dismiss Ludwig as demented. He maintains, and backs up all his contentions, that while Ludwig may have been eccentric, he was as shrewd as the next fellow when the occasion demanded. We all know that Wagner would have had difficult going without the regal assistance, and Newman demonstrates the enormous debt Wagner owed him.

With Nietzsche, Newman has less patience. He finds the German wanting as a philosopher and ridiculous as a musician. By the simple process of quoting Nietzsche himself, Newman makes him appear ridiculous. Newman also takes a dim view of Elizabeth Förster-Nietzsche's account of the relation between her brother and Wagner, which he calls a legend. Naturally, he maintains that Nietzsche, with his hyper-sensitivity and basic inability to grasp Wagner's philosophy, was the villain of the two, and that the writer's attacks on his former idol were demented ravings.

One curious, though possibly unimportant habit of Newman is his relegation of much important matter to footnotes, and his incorporation in the text of material that would better be buried. For instance, one would think that Wagner's marriage to Cosima, after all these years and all the events leading toward it, would be worthy of a thorough description. However, it is buried in a footnote on page 274.

There is another section of the book that leaves a bad taste in the reader's mouth, and that is Newman's attack on the late Carl Engel, who had (in 1939) reviewed the third volume. It is inconceivable that a scholar like Newman would crown a lifetime of research with such an outburst, but the Appendix II in this volume ends a monumental work with a monumental exhibition of pettiness.

Bruno Walter Reminisces

THEME AND VARIATIONS, by Bruno Walter. Alfred A. Knopf, N. Y. $.

Bruno Walter has written a nostalgic autobiography that is especially interesting for the recreation of the vanished period before the first World War. Born Bruno Schlesinger in 1876, the conductor was a child prodigy who played the piano in public while in his teens, and became an opera director not long afterwards.

Of that period and the great years under Mahler at the Vienna Opera, Walter reminisces fondly. He writes in a leisurely manner; names that today are forgotten appear once more; music that has disappeared from the repertoire is discussed. The tale is carried through two wars, years of study, years of struggle, and Walter's flight from Germany. There is a commentary on America. The year 1944 brings the book to a close.

Naturally, the pages are clustered with anecdotes and reminiscences of the great and near great—not only in music—that Walter has met during his many years as a conductor. Moreover there are pertinent remarks about conducting and music in general, written by one who has coped with the problem with as much success as anyone before the public today.

New Study of Handel

HANDEL, by Herbert Weinstock. A. A. Knopf, N. Y. $5.

It has been some time since a biography of the great German-English composer has been written. Handel's is a life that is especially interesting to English-speaking people because he spent most of his life in London and achieved his greatest successes — and failures — there. Besides, he played an indirect part in British history, and was also responsible for a series of contributions to English literature. For if it had not been for his Italian opera presentations there would have been no Begger's Opera, and many of the Spectator and Tatler papers would have remained unwritten.

Mr. Weinstock has provided an excellent source from which the basic facts of the composer's life may be obtained. Much has necessarily been left out: Handel's career was too full to allow complete documentation in one volume, and the definitive study has yet to be published. Here the author has taken pains to verify, as best as he can, the more popular legends about his subject. A chronological approach is used, and the story proceeds from opera to opera, oratorio to oratorio.

Some interesting sidelights are thrown upon musical performances in the early part of the eighteenth century; upon castrati, jealous prima donnas, partisan audiences, and opera as a social symbol. There also are references to the poets and writers of the day, but on the whole Mr. Weinstock shies away from that subject and it cannot be said that he makes the Age of Pope come to life.

Salazar Assays Modern Trends

MUSIC IN OUR TIME, by Adolfo Salazar. Translated from Spanish by Isabel Pope. W. W. Norton and Co., N. Y. $5.

This book is subtitled "Trends in Music Since the Romantic Era," and is exactly that. Taking Schumann and Chopin as a starting point, Salazar more or less methodically examines the output of every composer of note since then. Naturally the treatment is sometimes sketchy, but it is amazing how much ground the author has covered.

Salazar is just as much a philosopher and esthetician as a music historian. This is no mere compilation of dates and facts: while there are statistics, those statistics are interpretated, not stated. Salazar looks on music as an art that does not exist independently but as a manifestation of other arts and of society itself. Thus he discusses Debussy and Schoenberg in terms of painting, Ravel in terms of literature. There is an excellent summation of the atonal theories, of impressionism and expressionism, of nationalism, of polytonality—all written in an authoritative manner, and in a style that presupposes a certain amount of intelligence in the reader.

Sometimes the order in which the various topics are arranged is perplexing. No attempt at chronology is made; the only general chronology is that in which the various trends are discussed, and even those overlap. But though there may be some lapses in organization there never are any in thought. One may not agree with all the opinions of the musicologist-composer, but it will take a good deal of close thinking to offer a refutation. Salazar has not set out to write a "popular" study. He obviously has put much thought into his work, and demands the same from his reader. All sincere music lovers should read this book which, incidentally, would make a fine college text.

A Life of Prokofieff

SERGEI PROKOFIEFF: His Musical Life, by Israel Nestyev, translated by Rosa Prokofieva. Alfred A. Knopf, N. Y. $3.

One point must be clarified at the outset. Israel Nestyev, like many Soviet writers, does not dissociate music from Soviet principles, and many of his judgements are made on that bias. It could well be, of course, that Prokofieff has written better music since returning to his native land; certainly his output in recent years puts him among the greatest living composers. At any rate, Nestyev has compiled facts about Prokofieff that never have appeared in print, and which makes the book the best available source about the composer's life.

Sergei Eisenstein has contributed the

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preface, which is one of the most transcendent specimens of reportorial purple-patch writing in contemporary literature. That out of the way, Nestyev settles down to an introduction discussing the awful fate that almost befell Prokofieff in his youth. "He might have degenerated into something akin to the 'ultra-Left' variety of modernism. In that case the spirit of rebellion would have led Prokofieff to a negation of the very foundation of art . . . to a cold 'impasse of perversion,' as with Stravinsky and Schoenberg." Debatable words, those.

There are chapters on Prokofieff's youth, his years with the St. Petersburg Conservatory, and his continental tours. Coincidental with that is a good picture of the artistic chaos, the militant leftism of creative figures before the first war. Nestyev also devotes a chapter to a lengthy analysis of Prokofieff's early style.

From 1918 to 1932 Prokofieff was a citizen of the world, with his headquarters in Paris. He visited America, where his compositions aroused a storm of fury. From 1924-34, Nestyev claims, there was a decrease in his work, quantitatively and qualitatively. That decade saw only twenty opus numbers, among them many duplications and revisions. "The pointless art of bourgeois Paris had not been conducive. . . ."

Not until his return to the Soviet Union, claims Nestyev, "did Prokofieff begin to strive consciously toward a goal worthy of a great artist: namely, to create for the people, for the broad masses of music-lovers who understand and appreciate real creative art." He wrote for the films, wrote operas, ballets and many new piano works. Much information is given about recent compositions that have not been heard in this country, including the operas War and Peace, and Semyon Kotko. A catalogue of Prokofieff's works up to Op. 100 is offered, and there is a complete index.

LETTERS OF COMPOSERS: An Anthology (1603-1945), compiled and edited by Gertrude Norman and Miriam Lubell Shrifte. Alfred A. Knopf, N. Y., $5.

Starting with a letter from Sweelinck to the Burgomasters and Aldermen of Amsterdam, this anthology goes through the centuries and concludes with a letter from David Diamond (although the last entry, chronologically, is a letter written by Paul Creston on Feb. 28, 1945). The letters have been chosen carefully. Not only is every great and a host of lesser musicians represented, but each letter has been chosen either to illustrate something about the composer's nature or his views on music. There is none of the "Kiss Sascha for me and tell Tascha that Yascha . . ." school of writing that sometimes makes one think composers are amiable morons.

There are so many delightful excerpts from which to choose that one can open almost at random and find something. Take this tart and catty remark of C.P.E. Bach, for example: "In no way do I compare myself to Handel, but recently I burned over a ream of old compositions and I am happy they no longer exist." Or the analysis that Gluck made of his own operas. Or the all too human behavior of Rousseau which deserves quotation in full: "He (Rousseau) then requested Monsieur Rameau to pronounce judgement. Monsieur Rameau declared—after inquiring three or four times whether he desired the truth, and each time Monsieur Rousseau replied in the affirmative—that there were parts in it worthy of the greatest masters, but also other parts that a student of four months would not have written. . . . Monsieur Rameau flew into a rage and burst into tears at the insult. Since that time, they say, they have been enemies . . ." (Grêtry to Martini, March 3, 1748).

Coming to more modern times, Wagner's pompous, rambling letters, his vague generalities and confused philosophy contrast fiercely with the good common sense and carefully considered judgements of Verdi. The Debussy letters are of interest, and American composers are well represented. So are the Russians, and Prokofieff's terse little note to Paul Bowles is a gem.

This is a fascinating collection, interesting to read and well worth owning. Outside of one misprint on page 137 (the footnote should read 1832, not 1872), everything seems to be in order.

R. K.

Graf on Modern Music

MODERN MUSIC; COMPOSERS AND MUSIC OF OUR TIME, by Max Graf. Philosophical Library, N. Y. $3.

Dr. Graf, former Viennese critic, who has lived in the United States since the *Anschluss*, has written a brilliant if somewhat discursive survey of music since the death of Brahms and Bruckner, about whom he gives personal recollections. His culture is wide and in this volume he relates the political and scientific movements from the early 19th Century to the present with those in all phases of art. The chapters on Strauss and Mahler, Stravinsky and Schoenberg are particularly sympathetic analyses. His strongest *forte* is colorful descriptive interpretations, and he gives very readable ones on all of the composers of the modern and ultra-modern periods. A suggestive source-book for further reading, his work (evidently translated from German, though no one is credited) is unfortunately marred by some rather odd English idioms, and even regrettable errors, such as the substitution of Meriмée twice for Mallarmé in the chapter on Debussy. These, however, can be remedied in a second edition. To one who wishes a rich, colorful survey of the last century's music in all countries, this is a very stimulating work.

R. M. K.

SOME FORTHCOMING BOOKS ON MUSIC

HAYDN, A CREATIVE LIFE IN MUSIC, by Karl Geiringer. Illus. 352 pp. W. W. Norton & Co., Inc. $5.

HURDY-GURDY, by Al Siegel. 300 pp. Readers' Press. $3.

KOUSSEVITZKY, by Moses Smith. Illus. 450 pp. Readers' Press. $3.50.

OPERAS AND MUSICAL COMEDIES, by J. Walker McSpadden. Illus. 630 pp. Thomas Y. Crowell Co. $3.50.

OPERA LOVER'S COMPANION (sponsored by Metropolitan Opera Guild), by Mary Ellis Peltz. 400 pp. Readers' Press. $3.50.

MUSIC OF TCHAIKOVSKY, edited by Gerald Abraham. 300 pp. W. W. Norton & Co., Inc. $3.75.

Juvenile (Ages 12 to 16)

BEETHOVEN: MASTER MUSICIAN, by Madeleine B. Goss. Illus. by Karl Schultheiss. Henry Holt & Co. $2.50.

HAYDN: A GOOD LIFE, by David Ewen. Illus. by Marion Kohs. Henry Holt & Co. $2.50.

MOZART: GENIUS OF HARMONY, by Ann M. Lingg. Illus. by Sotero Cosmé. Henry Holt & Co.

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CHICAGO Fall Events Under Way

By DOSHA DOWDY

The Ballet Russe de Monte Carlo opened a crowded music season at the Chicago Civic Opera House, Sept. 17. The series included 17 performances, three new ballets, one of especial interest to Chicagoans, Ruth Page's ballet The Bells, which had only one previous performance here.

Chicago Opera Audition Winners

Winners of the recently held Chicago Opera auditions are Helen Clare, lyric soprano and artist pupil of Anna Fitzu; Eva Coleman, mezzo-soprano, chosen to appear in the role of Mercedes during the present season; Andzia Kuzak, coloratura soprano and artist-pupil of Queena Mario, and Paula Lenchner, who has won several important awards, including a New York Town Hall recital.

Allied Arts Corp. Expands Series

The Allied Arts Corporation announces that it will expand its series this season and give 11 important single events in addition to two sections of the History and Enjoyment of Music Series. For the first time, the Allied Arts Corporation is presenting a piano series of five recitals.

Adult Education Council Series

Ralph McCallister, director of the Adult Education Council of Chicago, announces that the Musical Arts Series and Musical Arts Song Cycle, both to be presented at Orchestra Hall, will feature artists of nine nationalities. The programs for the two series include works of outstanding composers of all nations, thus, Mr. McCallister states, "making a major contribution to understanding between peoples."

Activities of Chicago Managers

Mischa Elman's Orchestra Hall concert on Sept. 22 opened Harry Zelzer's busy season, the first of many single event attractions. Mr. Zelzer's concert series will open later in the season.

On the impressive list of artists whose concerts will be under the management of Bertha Ott is Myra Hess, to be heard at Orchestra Hall early in November.

Howard R. Will announces among his attractions for the season the only local appearance of the Budapest String Quartet, appearing at Orchestra Hall, Jan. 1.

The first single event attraction this season was the Orchestra Hall concert given by Maria Jeritza under the management of the Estelle Lutz Artists Bureau, on Sept. 19. The Kimball Hall Series under Miss Lutz's management opened on Sept. 26.

Chamber Music Series of Chicago Univ.

The 1946-47 Chamber Music Series sponsored by the University of Chicago Downtown College will present 15 concerts and lectures at Kimball Hall. The concerts will comprise works of Bach and other composers, Mozart and 20th Century composers, and Schubert and late romantic composers.

Apollo Club Marks 75th Jubilee

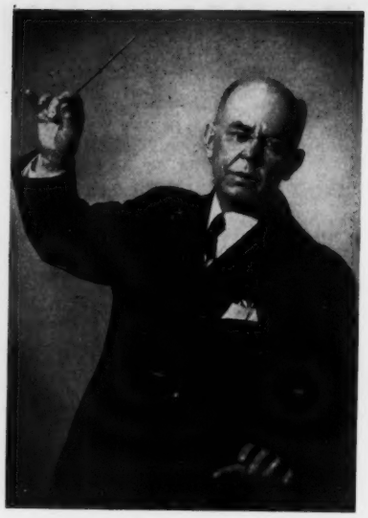
This year marks the 75th anniversary of the Apollo Musical Club in Chicago, this unique group having given a number of world premieres. The organization is conceded by the Andreas History of Chicago, 1886, to be first on the list of local societies established after the Chicago fire, and "the most deserving musical organization which has ever had existence in the city."

During the tenure of Harrison Wild, third conductor of the Apollo Club, a post he held for 30 years, the club activities became internationally known. Edgar A. Nelson succeeded Mr. Wild in 1928 and has held the conductor's place since that time. Many historic moments in Chicago's civic affairs were highlighted by the presence of the Apollo Club, including the dedication of the Auditorium Theatre in December, 1889.

Roosevelt College Increases Music Faculty

Among added faculty appointments announced by Joseph Creanza, director of the Roosevelt College School of Music, is that of John Daggett Howell, director of the opera department. His most recent productions Amelia goes to the Ball and The Old Maid and the Thief were given at the Pacific Music Camp, Stockton, Calif., during the past summer. Other important appointments are those of Hans Basserman, instructor in violin, internationally known as soloist, chamber music artist and teacher; Bernic Targ, who will be primarily connected with the Preparatory Department of the school, and Charles H. Schell, who will have courses in Music Education and Public School Music.

As part of its extension program, the School of Music of Roosevelt College will open a North Shore branch of its Preparatory Department at 905 Chicago Avenue, Evanston, Ill. Class work to begin on Sept. 9, with Eva Jack, acting chairman of the Preparatory Department, in charge.



NICOLAI MALKO,
permanent conductor of the Grant Park Symphony orchestra, recently flew to Europe where he will conduct a series of concerts in Copenhagen, Sweden, London, Brussels, and Paris. He will return to Europe a second time late in January for further engagements.
(James M. Hoddle Photo.)

Orchestra to Debut

The Chicago Metropolitan Symphony, Max Sinzheimer, conductor, will make its Chicago debut in December as a part of a series of 10 musical events sponsored by Temple Sholom.

Philruth, Inc. Concert and Artist Management, opened their 1946-47 concert course in Kimball Hall, Sept. 24. A development of interest is that the program is set up inter-racially.

4,000 Attend Opera Festival

The fourth season and seventh attraction of Anna Fitzu's Opera Productions at Friendship Gardens, Michigan City, Ind., included representation of four operas, Martha (1st act), Carmen (1st act) Il Trovatore (4th act) and Rigoletto (4th act). William Fantozzi conducted the latter three works, and George Lawner was conductor for Martha.

Helen Kettner's Activities

Recent and future programs of Helen Kettner, pianist, include those for the North Oak Park Women's Club and the Women's Chicago Beautiful Association. In early October Miss Kettner will give a joint concert with Jocelyn Carter, soprano, at Quinn Chapel, Chicago, playing works of Chopin, Ravel, Stravinsky, Casadesus, Scriabin and Saint-Saens-Liszt.

In Chicago Studios

From the studio of Donald Stroup comes news of Caesar Giovannini, young pianist, who is now being presented in a radio concert series Monday evenings on the Frequency Modulation station, WGNB. Mr. Giovannini recently returned from Washington, D. C., to resume study with Mr. Stroup. The young musician was concert pianist for the United States Naval Band, and appeared in its national radio programs and Capitol concerts.

Naomi Weiss, 16-year-old pupil of Florence Trumbull, played recently on Career Time over WGN. She played two Chopin Etudes, and Liszt's Hungarian Fantasie with orchestra.

Ellsasser on Organ Recital Tour

Richard W. Ellsasser, organist, celebrates his 20th birthday by giving his 400th concert in this country at Duluth, Minn. He is now on a transcontinental itinerary of 27 states, and is booked for two more such tours this year as well as an NBC broadcast. During the summer Mr. Elsasser gave recitals in the John Wanamaker stores of New York and Philadelphia, appeared over ABC television, as soloist at the Lewisohn Stadium, and gave his third recital in Gloucester, Mass., following one there in May in a double organ recital at the John Hays Hammond Museum.

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Kenneth Warren Brings Instruments from Britain

CHICAGO.—Kenneth Warren, of Chicago, dealer in rare violins, recently returned from a two months' visit to England, having flown from New York to the London airport at Heathrow. Mr.

VIOLIN CONNOISSEURS.
Kenneth Warren, Rembert Wurlitzer and Phillips Hill, head of W. E. Hill and Sons, London, world renowned violin dealers, in the Hill shop in New Bond St., London.

Warren is said to have been the first violin dealer from America to visit the British Isles since the war. He was successful in securing there a considerable number of fine old violins, violas, cellos and bows in all parts of the British Isles in which he traveled, including Scotland, Wales and Ireland. The sources of supply were mostly from amateurs who possessed collections of rare instruments.

Having been an amateur quartet player for many years, Mr. Warren was interested to discover the lively activity in all forms of chamber music. He found in many small villages a chamber music organization which met regularly. One of the high occasions of his stay in England, was a visit with Max Rostal, who had acquired a beautiful Stradivarius of the year 1697, on which Mr. Warren had the pleasure of playing.

"I felt grateful to be able to purchase from our friends in England some of their fine old instruments," Mr. Warren said, "but in doing so, I tried to have them feel that I was not depriving their country of one beautiful treasure, but merely changing its locale; that musicians and their instruments are world citizens and world property, and that it was my hope to have each owner know that the glorious voice of his instrument would speak again in skillful and loving hands." D. D.

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Grainger Back from Europe

Percy Grainger and Mrs. Grainger returned from a short visit to Sweden, Oct. 1 on the SS. Grimsholm. The Australian pianist begins his concert tour early this month. Summer engagements included several in California, one at the Hollywood Bowl.

17th Pryor Auditions Announced

Lucius Pryor announces the 17th annual series of auditions for young artists, vocal or instrumental. The award is a tour of not less than two weeks of leading colleges and clubs in the West, with all expenses paid, plus a sum of not less than $500. Candidates must not be over 30 years of age on the date of finals. There are no restrictions as to nationality, color, race or creed. All applications must be made in writing to Mrs. Anna C. Molyneaux, 130 W. 56th St., New York 19, N. Y. Deadline for filing applications is Nov. 1, 1946.

Bellison Arranges Works

Simeon Bellison, first clarinetist of the New York Philharmonic-Symphony and member of its board of directors, has arranged over 70 pieces for clarinet and piano and for various chamber music combinations. He has also revised more than 20 books of exercises, most of which have been published by Carl Fischer of New York, Universal of Vienna and the Russian Government. His written works include articles on the clarinet for magazines and encyclopedias, and Eat 'Em Alive, a novel about the poor and obscure musicians of Old Russia.

Pinafore Sung by Students of Martha Atwood Baker

Martha Atwood Baker presented a group of young artists in Gilbert and Sullivan's H. M. S. Pinafore at the Barbizon Plaza Concert Hall on August 20th and 21st. Staged by Hal Lazaron and directed by Miss Baker, the cast included Norman Packer, Tommie Waters, John Allen, Evelyn Paul, Ken Phillips, Jerome Metzger, Frances Baker, Harold Victor, Ruth Arnold and Sybil Stocking. The vehicle proved an effective medium for the vocal and histronic abilities of the young singers behind the footlights. A. A. R.

Edith Nichols Artists Heard

After two months spent in California and six weeks in Harrison, Maine, Edith Nichols has resumed teaching in her New York studio.

Ruth Diehl has been engaged to give two performances of Messiah with the Boston Handel and Haydn Society in December, her fifth appearance with this group. Miss Diehl will also be heard in the Bach Festival at Winter Park, Fla., in Elijah at Syracuse, N. Y., and at the Seven Song Services, St. Bartholomew's Church, New York, where she is soloist.

Marie Joslin has filled a number of engagements the past season in St. Bartholomews in Brooklyn. This summer she sang as guest in the Church of the Ascension, New York. Pauline Nesse sang at a concert in Randolph, Maine, this summer. Vincenzina Franchina is to sing in Utica and Cooperstown this fall.

NATIONAL GUILD of PIANO TEACHERS

October Announcement

A Salute to 1946 Paderewski Memorial Gold Medal Winners:
Lucile Martin (second of Tekla S. Staffel's class to achieve this), San Antonio, Texas.
Bobby Haag (pupil of Ethel Bacon McManus), Bakersfield, Cal.

In response to article in August issue of Musical Courier majority favor the Irreducible Minimum Test. The **cadences** will be as follows: Elementary I V I; Intermediate I IV V I; Preparatory I IV V V7 I; Col. and Y.A. I VI II V I.

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SILHOUETTES

By MARY CRAIG

PRESIDENT TRUMAN, GEN. H. H. ("HAP") ARNOLD (left) and M/SGT. GLENN DARWIN, baritone, on the White House lawn.

Baritone Back from the Wars

Glenn Darwin, American bartione, has resumed his professional singing career after three and a half years in the Army, during which he was awarded the Commendation Ribbon and the Meritorious Service Award. M/Sgt. Darwin was soloist for the Official Army Air Forces Band, and while it was stationed in Washington appeared regularly as soloist and in bi-weekly broadcasts. He sang for the official receptions to Gens. Eisenhower and Wainright, and at various times for officers of the Government, armed forces and foreign notables. The baritone gave five special performances for Presidents Roosevelt and Truman. For the latter he was heard in the premieres of two numbers dedicated to the President and his family, My Missouri and A Niece of Uncle Sam (for the Executive's daughter, Margaret). The President also attended the performance of Beethoven's Ninth Symphony at Constitution Hall in which Darwin was a soloist.

The National Symphony management secured permission for Darwin to sing with the orchestra at a Watergate Concert in 1945, which drew 21,000 listeners. The baritone made tours of Canada, England, Scotland and France, singing to three packed houses at the Albert Hall, another concert in Coventry's Central Hall (which was "blitzed" and had one side open). In England he made 13 half-hour propaganda broadcasts to Germany over BBC and a motion picture, Serenade to Britain, and at the request of the Air Forces stayed in the service here two months after being eligible for discharge to complete a 13-weeks' radio program, On Wings of Song, for the Army Recruiting Service.

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NYSTA Opening Season

The New York Singing Teachers' Association will hold its first members' meeting on Oct. 15 at the Hotel Des Artistes, Presiding will be Carl Gutekunst, the newly elected president. Mr. Gutekunst is Secretary of the official Board of the American Academy of Teachers of Singing and Treasurer of the National Association of Teachers of Singing. Other NYSTA officials are the retiring President Walter Golde, first vice-president for the new term; Amy

CARL GUTEKUNST

(Chidnoff Studio.)

Ellerman, second vice-president; Edward Harris, third vice-president; Harold Luckstone, treasurer; Vera B. McIntyre, recording secretary; Melanie Guttman Rice, corresponding secretary; and Cecile Jacobson, registrar.

A Tenor Dean

The School of Music of the Brooklyn Free Musical Society, under the direction of Dmitri Dobkin, has an interesting background. More than 20 years of painsled to its present crystallization into a recognized institution operating under the charter of the N. Y. State Board of Regents. With a faculty equipped for instructing in every branch of music theory, instrumental, vocal and allied studies, the school is also empowered to give credits in the Teacher Alertness Courses required by the Public School System, and may accept veterans for study under the GI Bill of Rights. Registration headquarters of the school are at Sherman Square Studios, Manhattan.

The Hon. Bernard Austin, member of the New York State Legislature, is President of the Board of Trustees, with Senator Moritt as Public Relations Counsel. Recently elected to the seven-member board were Dr. George Smagler and Marie Laufkaitis, the Executive Secretary. The business office of the school, which opened for the fall semester Sept. 5, reports a heavy registration which will necessitate additions to the present faculty of 40.

GERALDINE FARRAR GREETS CAMILLA WILLIAMS,

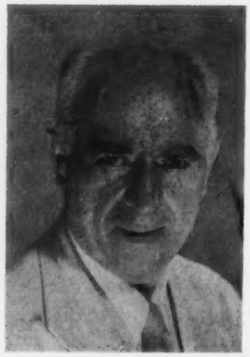
Negro soprano, who sang her famous role of Madame Butterfly with the City Center Opera Company on opening night, following it with Nedda in the Saturday performance of Pagliacci. (Story on page 7) (Ben Greenhaus Picture.)

Dmitri Dobkin, Founder and Dean, has had extensive experience in the field of teaching and active singing. When a young student, he won the rarely awarded scholarship presented by the Grand Duke Konstantin Konstantinovitch, uncle of the Czar, and spent five years in Italy studying under Augusto Brogi, making his operatic debut in Milan.

On his return to his native Russia, Mr. Dobkin was engaged for the Petrograd Opera and sang command performances before the Czar and the Court at the Imperial Theatre in Krassnoe Selo, where he received a special decoration from His Majesty.

Later Mr. Dobkin made concert tours in Scandinavia and sang in the leading opera houses of Norway, Sweden and Denmark. An appearance with the New York Philharmonic marked his American debut, followed by coast-to-coast recital tours with Lucrezia Bori and with Myra Hess. Immense scrapbooks of clippings and reviews record that the tenor was heard in 32 states and in the Dominion of Canada. He became a favorite artist on the Victor list, making operatic and special Russian recordings.

Once he had established his home in this country and had become an American citizen, Mr. Dobkin began the execution of the educational and philanthropic projects which have made his name familiar to serious musicians. He founded and directed the Brooklyn Free Musical



DMITRI DOBKIN

(Hy-Lite Studio.)

Society with Franklin Delano Roosevelt as Honorary Chairman. This organization, together with the Brooklyn Symphony, also founded by Dobkin, brought before the public many young American musicians in guest soloist and operatic performance. Aiding the professional music future of talented young artists was the purpose of the non-profit-making associations, a purpose which has been carried over as the basic principle of the School of Music.

Over a score of years the director has gathered around him a group of consultants and associates gifted in dealing with academic, business and music affairs, who will co-operate in the promotion and development of the school and its student-body.

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"The idea of establishing a School of Music is not a new one for me," said Dean Dobkin. "It has been my dream to have a school which would be not just a factory to turn out musicians, however well-trained, but one in which every registered student could be under personal direction from his first lesson until after his professional debut. I have always believed that fine instruction, while vital, does not go far enough. To complete the task, we should see the young artist safely into his career. This does not involve managerial issues. What I have in mind is *guidance* and selectivity in channels of approach and performance.

"At the moment the main work is being assigned to the faculty members in their own studios. We expect very soon to announce the opening of a central school building," Mr. Dobkin stated. "The difficulties of location, suitable auditorium and adequate plant have been augmented by housing complications. However, we are now at the point of decision on this and on a site for our projected out-of-town summer school."

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Activities of the Artists

Jennie Tourel, mezzo-soprano of the Metropolitan Opera, will be soloist with the Indianapolis Symphony on Nov. 15 and 16, singing Ravel's Sheherazade.

Mario Berini has a featured role in A Flag is Born, which opened at the Alvin Theatre in New York in September. Later he is scheduled to sing the tenor leads in the San Francisco Opera's productions of Fidelio and Boris Godounoff.

Sergei Matusewitch, concert accordionist, has signed a three-year contract with the Associated Concert Bureau, Inc. He opened his season on Sept. 21 at Carnegie Hall, playing a group of solos.

William Steinberg, conductor of the Buffalo Philharmonic Orchestra, beginning his third successive season with the San Francisco Opera, conducted the opening night performance of Lohengrin on Sept. 17.

Massimo Freccia, conductor of the New Orleans Symphony, has received confirmation from MGM that they would release to him and the New Orleans Symphony for world premiere Castelnuovo-Tedesco's Birthday of the Infanta. The composer will attend the premiere this coming season.

Mischa Elman has signed as his exclusive accompanist Wolfgang Rose, formerly associated with Alexander Kipnis.

Leona Flood is introducing on all of her programs this season a composition dedicated to her by Rudolph Gruen, Tagmahal (Love Song of India). Mr. Gruen wrote the work while he was in India on a USO tour.

The Mascagni Opera Guild presented, at the Community Center, Rigoletto, Sept. 7; Lucia di Lammermoor, 8; Faust, 14; Barber of Seville, 15; 22, a special performance of Boheme.

Ruth Kisch-Arndt, contralto, broadcasts over WMCA from the Brooklyn Museum on Dec. 8, and gives a program of pre-Bach music at Times Hall on Jan. 19.

Ray Lev was piano soloist with the New Haven Symphony at the final Yale Bowl "Pop" concert of the summer season.

Alexander Sved, baritone of the Metropolitan Opera, is now under the management of Annie Friedberg.

Minuetta Borek has finished a piano sonata and several songs for children as well as one for male voice called The Mountains. She introduced her new Ballet Sonatina at a recital in Calgary on Sept. 25.

Florence Mercur, pianist, leaves New York on Oct. 18 for her second transcontinental tour, including 34 engagements in the south, southwest, west, the Pacific Coast, Middle West, East and New England. Nine are return engagements.

Zinka Milanov, returned from Rio de Janeiro, begins her American tour in Buffalo, N. Y., with the Philadelphia La Scala Opera on Oct. 24. The soprano returns to the Metropolitan in November.

Russell Gerhart, conductor of the Altoona Civic Symphony, will also be on the podium for the Municipal Symphony of Johnstown, Pa. Soloists to be heard there under his baton are Abbot and Kane, Ruth Freeman, Katherine Glaser and Ossy Renardy.

Florence Lamont Hinman, of Denver, trained the chorus for the Central City opera productions this summer, and not Lillian Cushing, as inadvertently stated in the August issue of Musical Courier. Miss Cushing directed the ballet.

Lea Karina, mezzo-soprano, has received a citation, signed by President Truman and Basil O'Connor, president of the American Red Cross, honoring her for three and a half years' volunteer work as translator into nine languages for the American Red Cross.

Elizabeth Hipple, New York pianist, presented her sixth summer season of lecture-recitals—Chopin, Tone Poet of the Piano, and Liszt and Rubinstein, Idols of the Concert Stage—at 15 resorts in Maine, New Hampshire and New York State. Several were return engagements.

Franco Autori's summer engagements included an appearance as guest conductor with the Toronto Philharmonic on Sept. 3.

Burton Cornwall, basso, made 11 appearances at Jacobs Pillow, Mass., singing in the Sunday afternoon concerts and opera performances presented by the opera and ballet department of Ted Shawn's School of the Dance. He was heard in Lakme, Tristan, Aida and excerpts from Fidelio.

Duke Ellington, working eastward on the second leg of a cross-country tour that has already clocked some 10,000 miles, returns to New York to bow into The Aquarium, Broadway night club, on Oct. 3. He resumes his tour the end of the month.

Madi Bacon has been appointed director of extension division music at the University of California, where she taught six weeks of summer school. She will also lecture in the music department on the campus and teach a class in the history of choral literature.

Gertrude Claver gave a concert at the Young Academy of Arts, Lawton, Okla., where she has been appointed head of the piano department.

Marguerite Kozenn, soprano, and Julius Chajes, composer-pianist, performed on Sept. 8 over Radio-Prague a half hour of American Music by Malotte, Gershwin, Chajes, Mana-Zucca and Negro spirituals. Miss Kozenn and Mr. Chajes appeared in joint recital in Paris on Sept. 14.

Emilio A. Roxas' second Tone Poem will have its New York premiere at the Metropolitan Opera House in the benefit performance for Italy Relief on Oct. 26 with the composer conducting. The first performance of this work was given by the Hollywood Symphony in May, 1945.

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LOS ANGELES Bowl Finale and Light Opera Series

By RICHARD DRAKE SAUNDERS
Musical Courier Bureau
Hollywood, California

The final concert of the Hollywood Bowl season on Sept. 1 brought forward an exceptional young artist in Dorothy Eustis, soloist in the Schumann Piano Concerto. Her performance held an electric quality, freshness and verve. The romantic aspects were equally well limned, the pianist showing a luscious tone of appealing timbre, almost masculine power allied with delicacy of coloring. Her work seemed to promise an interesting career. The audience responded with emphatic applause.

Leopold Stokowski conducted, provided an admirable accompaniment. He climaxed his orchestral program with a highly emotional reading of Tchaikovsky's Fourth Symphony and a delicately tinted presentation of Ravel's Alborado del Gracioso. A new suite, Motion Picture, by Kanitz, ingeniously suggested film action though conceived as a concert work; it was deftly orchestrated. Luis Castellucci, the orchestra's bass trombonist, took the podium to conduct his own composition, a melodically appealing Mi Carita.

Newsom Score Premiered

A monumental oratorio-drama, The Divine Tragedy, by Hugh Raymond Newsom, was premiered on Aug. 21 in recorded form, the composer conducting the four soloists, chorus and orchestra. As with Newsom's previous Three Miracles, the music impresses with its natural melodic flow which sustains the tragic mood with heroic breadth and culminates in a magnificent peroration in The Ninth Hour. The music for the narrator, St. Matthew (Harvey Spencer), has the sad, reminiscent, story-telling quality of one moved by the poignancy of the tale he unfolds. The Voice of Christ (John Shafer) is imbued with mystic profundity. The singing actors and the choral throngs keep the dramatic moments alive to portray the pageantry of the Crucifixion with compelling vividness. Newsom's work stands out in an era which has produced little of moment in oratorio form. Its effects are forceful and compelling, and its tempo marches with a superb sense of spaciousness.

Stokowski conducted an enjoyable Bowl program on Aug. 20 which climaxed in a glowing reading of Gliere's Third (Ilya Mourometz) Symphony. Vivaldi's D minor Concerto Grosso was clear-cut, and Mozart's "Jupiter" Symphony expressive. Luella Howard's flute tone in Debussy's Afternoon of a Faun was charming, though the harp was unduly amplified.

On Aug. 22 a guest Negro conductor, Rudolph Dunbar, who directed in Europe while in the service, showed a scholarly approach and certainly has promise. But his tempos often lagged or were brusque, and his podium manner was awkward. His best work was in Still's melodic Afro-American Symphony and in Barber's fine Adagio for strings.

A hasty substitution for Dorothy Maynor brought the Luvenia Nash singers, who pleased with their spirituals but rather went to pieces in an excerpt from Mascagni's Cavalleria Rusticana, and a baritone, William Gillespie, who rendered Kern and Schubert songs in the literal sense of the verb "to rend."

The radio contest Bowl audition winners proved their mettle on Aug. 25. Lillian Magidow showed herself a fine young pianist, giving the first movement of Tchaikovsky's B flat Piano Concerto with full-bodied tone and technical brilliance. John Arnold Ford displayed a bass of appealing timbre in an aria from Verdi's Simon Boccanegra and Mussorgsky's Song of the Flea. Another soloist was Lester Donahue (no contestant) in a muddy reading of Rachmaninoff's Second Piano Concerto.

New Works by Cadman

Two new works by Charles Wakefield Cadman proved interesting in the admirable presentation Stokowski gave them. Spring Dance of the Willow Wands was gay, with a lyrical center section. Dance of Sacrifice was of primitive impulse and strong rhythmic urge. Both were colorfully orchestrated. Alfven's cheery Midsommarvaka, a lovely E minor Prelude of Scriabin, and Offenbach and Mendelssohn items completed the list.

Waltzes and songs from old Vienna pleased the Aug. 24 audience, though their similarity of mood palled after the intermission. Robert Stolz conducted deftly to retain true operetta flavor in Johann Strauss, Lehar, Kalman, Heuberger and his own music. John Carter and Miliza Korjus gave songs and duets.

An excess of emotion marked Stokowski's presentation of Tchaikovsky's Fifth Symphony on Aug. 27. Most interesting item was Virgil Thomson's The Plow That Broke the Plains, which put its pioneer message across despite a casual reading. Elgar's Enigma Variations and a D minor Overture of Handel were better fitted to withstand a sentimental approach.

Bach Passion at Bowl

The huge Bowl stage was packed Aug. 29 for the presentation of Bach's massive Passion According to St. Matthew. The orchestra was augmented by the 600-voice Greater Los Angeles Chorus, which overflowed onto risers at the sides, and a boys' choir that participated in the opening. Stokowski's distinct and forceful gestures kept this huge gathering together in admirable coherence. His tempos were dignified yet moving, and he attained effective and skillfully built climaxes. Joseph Sullivan's appealing tenor was excellent in the florid passages of the Evangelist, and Tudor Williams' mellifluous bass was serenely beneficient in the lines of Jesus. The other capable soloists were Olive Mae Beach, Clemence Gifford, and Leopold Wintner.

The event of Aug. 31 was a glorified night club affair, with Xavier Cugat guest "conducting," which meant that he did a rhythmic dance with gesticulations on the podium. Antonio Triana, Lola Montes, and Luisa Triana contributed graceful Spanish dances, and the Hugo Strelitzer Chorus showed a well trained ensemble.

Operettas Staged

A delightful production of The Wizard of Oz, adapted from the recent MGM picture and only remotely descended from the original operetta, carried a Greek Theater audience to the land of fantasy on Aug. 19. Dorothy was charmingly acted and sung by Donna Lee O'Leary, with George Mann, John Pelletti, and James Westerfield as the Scarecrow, the Tin Woodman and the Cowardly Lion.

Even some excellent singing by Pamela Caveness and Allan Jones and vivacious dancing by Carmen d'Antonio could not lift East Wind out of the doldrums. It was also a production by the Hollywood Starlight Theatre Assn. in the Greek Theatre, and like the others, ran two weeks in the outdoor amphitheater, starting Sept. 2.

Final operetta of the troupe was Rosalie, which opened Sept. 16. Sullivan's fine tenor and Gale Sherwood's charming soprano topped the singing, while Vivien Fay proved an attractive ballerina. Ray Sinatra conducted all the operettas skillfully, with Val Raset providing intriguing choreography.

Biggest "flop" in a long time was Michael Todd's Up in Central Park, which began a run in Hollywood Bowl on Sept. 7. The Bowl is no place for operetta, as the nearest seats are too far distant, and the mechanics of staging dispel illusion. A glorified billboard served for background, and scenes were played on the bare stage in front. Wilbur Evans showed an appealing voice, but he was almost the only one of the cast who could either sing or act well. The music, by Sigmund Romberg, held little appeal, though it was better than his East Wind. Best hand at the opening went to the Clan McLean Bagpipers.

Recital Season Begins

The recital season opened with a concert by Lillian Rose in the Wilshire Ebell Theater on Sept. 16. She proved a young pianist of good caliber, with caressing tone quality, fine mastery of nuance, and a brilliant technique. Her interpretations were made with artistry, and her phrasing with musicianship. Her Bach and Beethoven were beautifully clear, and her Chopin group exquisitely enunciated. A formidable program also included a Medtner Sonata and works by Scriabin, Tchaikovsky, Catoire, Juon, Saunders and Weber.

The Burbank Symphony Orchestra began its season on Sept. 15 under the efficient leadership of Leo Damiani, who interpreted music of Auber, Tchaikovsky, and Ponce. Duci de Kerejarto was violin soloist in an emotional reading of Hubay's Hungarian Fantasy and the first movement of Lalo's Symphonie Espagnole. Giuseppe Marino was guest conductor in Mascagni excerpts and a spirited March of his own.

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Bruno Walter Feted on Coast

By EDWIN J. SIMON

SAN FRANCISCO.—The musical season in San Francisco normally opens in the fall with the Opera, but this year the San Francisco Symphony Orchestra beat the Opera Association to the draw. It may be that a Bruno Walter festival in other places is part of a summer season, but here it was a definite formal opening. Walter conducted three concerts—one all-Beethoven, one all-Brahms (including the Song of Destiny with the San Francisco Municipal Chorus), and one of the works of Wagner and Richard Strauss. He applied his genius to the virtuosity of the orchestra, and the results were all one could wish for.

Beethoven Quartet Cycle

The highlight of the summer season in the Bay Area was the series by the Budapest String Quartet, which played twelve concerts to packe dhouses. In six of these they played all of the Beethoven Quartets, and in the other six various compositions of Mozart, Brahms, Milhaud, Hindemith, Piston and others. The piano quartets of Mozart and the quintets of Brahms and Franck were included, with Andor Foldes ably taking over the piano parts.

Both San Francisco and Oakland had weekly outdoor musical events—opera, symphony, and the ballet—all summer. The Albeneri Trio gave a series of concerts at Stanford University, and Rosalyn Tureck played a Bach series at the University of California in Berkeley.

A notable group of summer musical events, including performances of Britten's Peter Grimes and Mozart's Magic Flute, were given in the outdoor theater at Montalvo. These were directed by Jan Popper of Stanford University.

And as a final event of the summer, the Carmel Music Foundation gave a festival of songs in English. This comprised five concerts in San Francisco by a number of very fine singers. The programs consisted almost entirely of beautiful and interesting settings of English and American poems by composers from Henry VIII to the present day.

Coming Events

The San Francisco Opera holds the spotlight during September and October with a repertoire ranging from Mozart to Moussorgsky. It includes such favorite characterizations as Lily Pons as Lucia, Lawrence Tibbett as Rigoletto, Ezio Pinza as Boris, and Lotte Lehmann as the Marschallin. Some of the roles new to San Francisco will be Set Svanholm as Lohengrin, Astrid Varnay as Elsa, and Maria Sa Earp as Musetta. The company, as already announced, will spend a few days each in Portland and Seattle, a month in San Francisco, and two weeks in Los Angeles, with side excursions to Sacramento and Pasadena. Most of the San Francisco performances will be broadcast locally.

Orchestra to Tour

The San Francisco Symphony's regular season will be directed by Pierre Monteux, who will take the orchestra on an eight-week cross-country tour next Spring. An imposing list of fine soloists has been announced, and the season will be the longest and most extensive in the history of the orchestra.

Both of the major managements have announced long lists of concerts for the coming season. Larry Allen is including Marian Anderson and Artur Rubinstein, and the San Francisco Opera Association concerts will present Robert Casadesus and Jascha Heifetz, to name just a few samples from the star-studded list scheduled.

The San Francisco String Quartet will play a series including all of the quartets, quintets and sextets of Brahms. And there will be other concerts too numerous to mention at this time.

Richard Tucker Appeared in Grant Park Concerts

In the Chicago résumé of summer concerts given at Ravinia and Grant Parks, appearing in the September issue, an error unfortunately occurred when the name Ramon Vinay appeared in place of Richard Tucker. At Grant Park's operatic concert, conducted by Paul Breisach, Mr. Tucker, dramatic tenor of the Metropolitan Opera, substituting for Mr. Vinay, shared the honors as joint soloist with Vivian Della Chiesa, soprano, and the merited applause of 50,000. The following evening, July 21, Mr. Tucker sang several arias as soloist in the symphony concert conducted by Mr. Breisach. On both occasions the magnificence of the tenor's vocal equipment, the striking brilliance of his upper range and the spaciousness of his operatic style won ovations from the audience. E. B.

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Rosenthal's Passing Mourned

ROSENTHAL AT THE HEIGHT OF HIS CAREER.
(Photo by Underwood & Underwood.)

MORIZ ROSENTHAL, eminent pianist, 83, passed away at his home in New York on Sept. 3. He had been in ill health for some time but was confined to his bed only a week before his death. One of the last of Liszt's pupils to remain active on the concert stage until recently, Rosenthal had made his home in the United States after leaving Vienna following the Anschluss in 1938. He lived in New York with his wife, the former Hedwig Loewy, pianist and teacher, whom he married in 1922 and who continued in this country her pedagogical work and has produced many prominent performers.

Rosenthal was born on Dec. 18, 1862, in Lwow (then Lemberg), Poland, the son of Leo Rosenthal, a teacher in the city academy, and his wife, the former Auguste Kammer. He studied in Lemberg with Karol Mikuli, later in Vienna with Joseffy and in 1877 was invited by Liszt to study with him at Weimar. The next year he appeared in recitals in Warsaw, St. Petersburg and Paris. But it was only in 1886 after further work in the Liszt Verein at Leipzig that he made his formal debut in that city.

His first American appearances were in 1888, in joint recital with the 14-year-old Fritz Kreisler. He made his New York debut at old Steinway Hall on Nov. 13 and on tour appeared with a symphony orchestra conducted by Walter Damrosch. He won very enthusiastic reviews from the critics and in the following years toured widely in Britain, the Continent and South America, but did not revisit the U. S. again until 1896, when he reappeared at Carnegie Hall with an orchestra again led by Damrosch. His next tour here was in 1898, and another was made in 1908, after which he was absent until 1923, when he returned with almost a legendary halo. He reigned as one of the foremost pianists in the phenomenal quality of his technique and the forcefulness and dignity of his interpretative style. Several of his American concert tours were of unusual extent, one including some 126 concerts. Fifty years after his debut he was still astounding audiences by the brilliancy of his performances. He had also composed and edited a large number of piano works, and with Ludwig Schytte, Danish composer, prepared a "School of Higher Pianoforte Technique" which has appeared in translation in many languages.

MARIA BARRIENTOS, noted Spanish soprano, died recently, according to advices from Buenos Aires, where she had lived for some years. Mme. Barrientos was born in Barcelona in 1885, graduated from the Conservatory there at 12, and later won medals for violin playing, but at 14 after lessons with Bennet, made her opera debut in her native city in L'Africaine. She appeared in many European capitals and in South America, made her Metropolitan Opera debut as Lucia in 1916 and sang leading coloratura roles with that company until 1920, but retired upon her marriage to a South American, returning as a teacher at Colon School of Opera. A Mass was held on Sept. 9 in La Merced Church in Buenos Aires, the Perosi Requiem being performed in her memory by the Colon Chorus and Orchestra conducted by Erich Kleiber.

FRANKLIN W. ROBINSON, 71, organist, teacher and writer, and founder of the National Orchestral Association, died of a heart attack at Northeast Harbor, Me., on Sept. 16. Mr. Robinson was born in New York, and studied music with Dvorak, MacDowell, Spicker and Rybner, receiving a Master's degree in Philosophy from Columbia University. He taught in the New York public schools, later becoming head of the Aural Theory Department at the Institute of Musical Art, 1904-1919. He was an originator of the aural approach to the study of harmony, and wrote several books on the subject. In World War I he headed the College of Music, AEF University, Beaune, Cote d'Or, France, and was decorated as an Officer of the French Academie. He had also served as extension professor of the philosophy of music at Union Theological Seminary and Finch Junior College. He founded and from 1920 to 1930 administered the American Orchestral Society, which then became the National Orchestral Association. His wife, the former Daisy Greer, died in 1945.

ADELAIDE GESCHEIDT, New York voice teacher, died in St. Luke's Hospital in that city on Sept. 18. Mme. Gescheidt was born in Mt. Vernon, N. Y., a daughter of Albert F. and Mary Steurer Gescheidt. She had maintained New York studios for voice instruction for some 35 years, during which time she had trained a number of singers who attained prominence. She had collaborated with the late Dr. Frank E. Miller, a prominent laryngologist, in correcting speech defects and restoring voices which had been injured by faulty use. She was the author of a book, Make Singing a Joy, which outlined her philosophy of song. Mme. Gescheidt had served for the last five years as New York State Chairman of Film Music, a preview organization affiliated with the Eric Johnston (formerly Will Hays) Office. She was also active in the National Federation of Music Clubs.

Among former pupils of Mme. Gescheidt were Judson House, Irene Williams, Fred Patton, Frederic Baer, Mary Hopple, Margaret Sherman, Foster Miller, Foster House, Mary Craig, Helen Harbourt, Charles Stratton and many others prominent in church, concert and opera. She is survived by a niece, Mrs. Leona Gillette Kern.

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WAITING LISTS CONTINUE

The registration in the private piano studios still continues to be larger than can be taken in on the average schedule of almost every teacher. The unpleasant task of turning pupils away, when one knows there is no teacher for them to go to, is disturbing.

In answer to the many, many letters asking for suggestions as to what one may do about the long waiting lists, one can only say there are a few suggestions whereby more pupils may be enrolled and given lessons without adding extra hours to the teaching schedule. These suggestions cannot but include extra hours (aside from actual teaching) for planning and preparing for these extra pupils.

The first suggestion is to do some (or more) piano class teaching. This is often extremely successful, but only with the teacher who knows how to conduct piano class work. For the inexperienced teacher, a class of only four pupils is better.

One must keep in mind that this work is not a group of individual private lessons but a lesson in which all pupils are doing the same thing at the same time. This is not difficult to do when working at rhythms, theory, etc., but the piano playing part of the lesson—especially if there is only one piano—needs careful planning and direction.

The piano playing is often the neglected part of the class work, when it should be the most important part, filling most of the lesson time. With one child at the piano, the others should be assigned some special activity. One is to count; one observes the fingering, hand position, etc.; another listens for the dynamics, phrasing, pedaling, etc. Ten pupils can easily be kept alert and interested through active participation such as these activities offer.

•

A second suggestion is that of giving semi-private lessons where two pupils may be taken in one lesson period. This can be conducted on the same procedure as the class lesson, but is more useful if conducted as two short, private lessons. While one pupil is having the piano work, the other can gain much by doing written theory work carefully planned to correlate with his piano work. This type of lesson is more useful, generally, as the two pupils need not necessarily be at the same grade of advancement.

A third suggestion is to have the regular lesson period shorter and have advanced pupils give to pupils having these shorter lessons, a so-called practice lesson.

Many new pupils may be added to the schedule by careful attention to any of the above three suggestions. Other ideas may be devised.

While the teacher will assume more responsibility, this extra effort will be repaid by the satisfaction of having made every possible effort to meet the unprecedented demand for piano lessons. If one must choose from a long waiting list, it should be the younger child who is chosen, as the early years are the time for full benefits from piano study. Time is passing, and the young child remains such for only a short while!

•

Too Long Assignments

I am a piano teacher and have placed my sixteen-year-old daughter with another teacher in our city. She is an excellent teacher, but is too ambitious for my daughter and insists on giving too long assignments. I have spoken to her several times about this, but since it has brought no change, am at a loss to know what to do, as I do not want to change teachers at this time. Have you any suggestions? A. E.

You probably have a very talented daughter, and this teacher, being honored with the privilege of having her as a pupil, is eager to show excellent results—which is only a natural reaction. I should again ask that the lesson assignments be shortened and, if no change is made, simply have your daughter prepare for each lesson only what she can do well, explaining that there was not time to prepare it all. If this does not prove satisfactory, a change of teachers will have to be made.

Evening Gowns for Junior Ages

A group of my junior age pupils are to give a recital soon. All of them are girls except one boy of ten years. The girls are insisting that they be allowed to wear long party dresses—something we have not done before, as I have not wished to have these recitals become "dressy" affairs for this age pupil. How may we decide this with fairness and satisfaction to all? E. L.

If you do not wish to make the decision yourself, call a meeting of the mothers and take a written vote on the subject. The pupils then can blame no one person for the decision if it is not satisfactory to them. If some of the pupils would have to buy dresses just for this occasion, I should talk with their mothers before the meeting; and if some prefer not to purchase dresses, you should decide the matter without further discussion. If all the pupils have these dresses, there is really no reason for them not to wear them. Personally, I have found girls of this age to be awkward and ill at ease in their playing when wearing long dresses. They were so much more concerned with how they looked than with how they were playing!

Daily Lessons

Is it not better to take the young piano beginner for a short daily lesson than for a longer lesson twice a week? M. B.

Daily lessons are indeed the best type of instruction for the young child. The difficulty, especially during the past few war years, has been to get the child to the studio every day. With the easing of transportation these daily lessons should be urged whenever possible. Three lessons weekly may be a midway solution.

Beginning Pedalling

Would you tell me when you think pedalling should be started with children? They all seem to want to use the pedal before I think they should. I am afraid of starting the pedal too soon. M. S.

It is not unnatural for children to want to use the pedal and there is nothing to fear in starting its use, if correctly done. I think the right pedal, correctly termed the "damper pedal," used with the right foot generally, and for sustaining tones, may be started as soon as a child can reach the pedal and the keyboard comfortably, without distorting the sitting position. Usually this is around seven years of age.

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MUSICAL TYPIST, by Ronnie Munro. A bit of descriptive writing in which one hears the clicking of the keys, the tinkle of the bell and, almost, the crackling of the typist's gum! Relieving the clatter are several more sustained episodes that are quite good. **FATHER ABRAHAM,** by Nathaniel Dett, $1. This is another in the series of successful piano solos issued now in more elaborate two-piano arrangements. Performers will delight in this dramatic composition by Mr. Dett, the work abounding in slashing chords for both pianos. The arranger of the shortish work, J. Louis Merkur, has preserved the attractive folk qualities of the original. Mills Music, Inc., N. Y.

THREE DIVERTIMENTI, by Burrill Phillips: Fancy Dance, 35c; Homage to Monteverdi, 35c; Brag, 40c. Of this trio, we prefer the first two and, of these, Homage to Monteverdi. The latter, in 5-4, with its broad, singing phrases, will, when done properly, prove appealing both to soloist and listener. Elgan-Vogel Co., Inc., Philadelphia.

SIX CHILDREN'S PIECES, by Dmitri Shostakovich, 60c. These half-dozen, quite simple pieces were written by the illustrious composer for his daughter, Galya, and we rather imagine she must have enjoyed learning them. The devilish Dmitri peers about the bar lines occasionally, just enough to give the pieces a certain distinction. **TEN CHILDREN'S PIECES,** by Leo Shulgin, 75c. Here are attractive piano pictures by a Soviet composer not familiar over here. The titles include Cradle Song, On a Bicycle, Pioneer Meeting, etc. They are interesting, descriptive and should appeal to children. **CHILDREN'S PIANO PIECES,** by Soviet Composers, $1.25. The volume runs to 47 pages and the composers include Miaskovsky, Kabalevsky, Prokofieff and others not so well known to western eyes and ears. Most of the pieces are quite good—simple, imaginative and a bit off the beaten path, as might be expected. Leeds Music Corporation, Am-Rus Edition, N. Y.

THEME FROM SECOND PIANO CONCERTO and **CANTABILE FROM FIRST PIANO CONCERTO,** by Sergei Rachmaninoff, 40c each. Both arrangements, by Louis Sugarman, are quite simple, the right hand being mostly single notes. An unfortunate misprint at the entrance of the theme in the second piano concerto should be caught before the next edition. Edward B. Marks Music Corp., N. Y.

HOP TOAD, by Floy Adele Rossman, 30c. The expected skips—octaves, fourths, fifths, sixths and sevenths—are to be found in this attractive little two-page piece in three-four rhythm. Single notes in the right hand and a few simple chords in the left. In G. **CAROUSEL,** by Marion Ohlson, 35c. A cute descriptive item in 3-8 time. The left-hand figure is the same throughout, a rocking octave on the dominant. Single notes and a few thirds in the right hand. In E flat. **RIPE APPLES,** by Marie Seuel Holst, 30c. For the most part, the hands are divided in varying the simple melodic line, to which the composer has supplied words. Midway, the hands are used together. Quite easy. In D. **CHINESE CHATTER,** by Sister M. Elaine, C.D.P., 35c. A nice little piece that is just what you would expect from the title. Plenty of fourths over the chattering sixteenths of the left hand, plus a few brief, unprepared but effective modulations that lift the number out of the conventional rut. A good recital item in G. J. Fischer & Bro.

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The American Rhapsody is an elaborately orchestrated series of American melodies of which Oh, Suzanna takes a prominent part. The piece is almost in variation form, with the theme being put through unusual paces including a waltz. A very full orchestra is used and the playing time is about eleven minutes.

The Revueltas work derives its name from a famous Mexican tourist center. The scoring calls for the usual instruments of the full symphony plus instruments needed to give the Mexican flavor such as Indian drums and a bomba. Highly rhythmical, with many changes of accents, it is not easy to play or conduct. There is a strong, almost brutal quality, sometimes present. On the whole the work is a successful realization of local color. It takes eleven minutes playing time.

Piston composed his First Symphony in 1937 and it was premiered by the Boston Symphony the following year. It lasts almost a half hour and is in three movements — andantino leading into an allegro, adagio and allegro con fuoco. Scored for the standard orchestra, the music exhibits Piston's great formal skill, and his orchestration is planned with a masterly hand. The outlines are sharp and clear; the over-all effect is of a serious composer who says exactly what is in his mind and does not overstress the point. Orchestra parts of all three works may be obtained for rental from the publisher.

ODE TO FRIENDSHIP, by Roy Harris. Mills Music, Inc., N. Y. $2.50.

One of Harris' recent works, this score was first performed in 1944. Scored for full orchestra, it is short, lasting just about five minutes. The music starts with an impressive maestoso opening in which the brass section plays a large part. The middle section has a folklike quality and the conclusion resembles a chorale. Obviously a *pièce d' occasion*, it exhibits a force and solidity of Harris' writing.

SPIRITUALS, by Morton Gould. Mills Music, Inc., N. Y. $3.50.

This composition for full orchestra has been performed by leading conductors since its completion in 1941. It is a cleverly orchestrated treatment of American material, with a strong Negro derivation. Its five short movements—Proclamation, Sermon, A Little Bit of Sin, Protest and Jubilee—occupy about eighteen minutes of playing time.

SYMPHONY, by Igor Stravinsky. Associated Music Publishers, Inc., N. Y. Miniature score $4.

Stravinsky's Symphony in three movements was premiered last season by the New York Philharmonic, to whom it was dedicated. At that time the composer himself was the conductor and the work aroused much pro and con critical comment. A study of the score cannot resolve any of the questions its performance aroused, but it does show that Stravinsky has lost none of his uncanny ability to balance masses of tone. Great rhythmical interest is present; Stravinsky here uses a technique that he seemed to have dropped for many years—the technique of handling strong blocks of dissonances with heavy accents. Admirers of this music will point out that it augments the Sacre technique with the formal invention of a superb craftsman. Scoring: full orchestra and piano.

For Strings

HYMN AND FUGUING TUNE No. 2, by Henry Cowell. Associated Music Publishers, N. Y. $1, parts 25c each.

The Hymn is written in a rather strict style that suggests the stern characteristics of our forefathers. The fuguing tune is a well worked out contrapuntal treatment on an energetic theme.

For Flute, Oboe, Trumpet and Strings

CAPRICORN CONCERTO, by Samuel Barber. G. Schirmer, Inc., N. Y. $2.50, set of parts $4, extra parts 60c each.

This three movement piece is distinguished for its rapid flow and its ingenious rhythmical patterns. In the first movement especially, rhythmic changes in each bar are the rule rather than the exception. There is a slight touch of syncopation and a genial, brisk effect. The second movement has long melodic stretches characteristic of the composer at his best. Playing time is about 15 minutes.

For E flat Alto Saxophone or B flat Clarinet and Piano

PASQUINADE, by Arsene Siegel. Composers Press, Inc., N. Y. $1.85.

Favoring rich chromatic harmonies, this is a cleverly written piece. Though of no great originality it nevertheless provides a fluent essay for the combination, and as such fulfills its purpose.

Brass Quartet

SUITE, by William Bergsma. Carl Fischer, Inc., N. Y. Score and Parts $2.

Three movements comprise this Suite —Scherzo, song, and showpiece. The harmonic medium is highly astringent, though some of the apparent dissonances on the printed page will sound much better when they are played by the instruments. There is an air of the burlesque in the fast movements; the slow movement, however, attempts a sustained melodic flow.

For Piano

FIVE TWO-PART INVENTIONS AND PIANO SONATA No. 4, by Virgil Thomson. Elkan-Vogel Co., Inc., Philadelphia. 90c and 60c respectively.

These Two-Part Inventions are strongly Bachian, with an occasional harmonic twist that makes one realize they are definitely of the 20th century. Although not difficult, they are smoothly written, polyphonic in texture, and especially good for students as an aid to finger independence. Concert pianists might also be interested.

The Sonata is in three tiny movements intended for the novice. It has an engaging simplicity and the final movement has genuine humor. Both pieces are edited by E. Robert Schmitz.

CONCERTO IN F, by George Gershwin; piano transcription by Grace Castagnetta. Harms, Inc., N. Y. $4.

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SIX SHORT ETUDES, by Valery Jelobinsky. Am-Rus edition, Leeds Music Corp. N. Y. $1.

These six short etudes are called Toccata, Nocturne, Valse, Reminiscence, Danse, and Recitatif, and have been played in concert by Horowitz. They are effective pianistically, though distinctly of the modern percussive school. The

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melodies and harmonizations tend toward dissonance and several of the selections are rather intricate.

LONDON FANTASIA, by Clive Richardson. Chappell & Co., Inc., N. Y. $1.

Subtitled a musical picture of the "Battle of Britain," this selection is one of those things suggestive of the Warsaw Concerto and similar compositions. The music throughout is interspersed with program indications (machinery, air battle, London Street cries) and the mood reflects that of Hollywood. An arrangement of just the theme is also available.

For Violin and Piano

MAZURKA No. 1 IN G; No. 2 IN A MINOR; No. 3 IN B MINOR; by Eugene Ysaye: edited and fingered by D. C. Dounis. Mills Music, Inc., N. Y. $1 each.

There is no reason why these Mazurkas should not appear more often on concert programs. Although not among the most imaginative pieces in the repertoire, they do have a strong melodic appeal and pose some interesting technical problems for the instrumentalist. Most attractive is the third which has a pleasant balance and well arranged melodic contours.

POLONAISE MILITAIRE IN A; ETUDE IN D FLAT; ETUDE IN F MINOR; by Chopin-Dounis. Mills Music, Inc., N. Y. $1 each.

These concert transcriptions are what the name implies. They explore nearly all phases of violin technique. The Etude in F minor has been arranged in thirds and sixths; the Etude in D flat follows Chopin's piano writing very closely, since the entire violin part is also in sixths. The Polonaise is replete with octaves, double and triple stops and trills.

Vocal Album

A TREASURY OF STEPHEN FOSTER; foreword by Deems Taylor; historical notes by John Tasker Howard; arrangements for piano by Ray Lev and Dorothy Berliner Commins; illustrated by William Sharp. Random House, N. Y. $3.95.

Fifty of Foster's best songs, including a half dozen that are not so well known, are provided with short introductory notes and dignified, rather antique-flavored drawings. The piano arrangements, with song text below, are simple and sound. The book is printed in two colors and from a typographical standpoint is most handsome. Among the more treasurable rarities is I Would Not Die in Spring, while lighter satiric items include If You've Only Got a Moustache and a duet between a wife and husband who is caught by her coming home late, called Mr. and Mrs. Brown. A rather grandiloquent duet, Wilt Thou Be Gone, Love? portrays Juliet and Romeo's communings as the dawn comes up. Rather ironic, too, is the "temperance" song, Comrades, Fill No Glass for Me, in the light of Foster's tragic end. This is a fine gift volume, given added value by Taylor's witty foreword telling of Jeannie's feat in "making" the Hit Parade 87 years after it was written, and by Howard's thoughtful summary of Foster's life.

R. M. K.

Books

A TREASURY OF GRAND OPERA, Edited by Henry W. Simon. Simon & Schuster, N. Y. $5.

This book should be a welcome addition to opera enthusiasts. It contains the stories, histories, and chief musical numbers of seven works—Don Giovanni, Lohengrin, La Traviata, Faust, Carmen, Aida, and Pagliacci. The preface shows the editor is an ardent lover of opera and that the book is designed as a contribution to his favorite form of musical art. A former critic of the newspaper PM and chairman of the Music Critics Circle of New York in 1944, Mr. Simon also shows his knowledge of opera in the essay accompanying each work, in which he reviews the literary and stage history and personal details on author and composer. A description of the plot is interspersed with an analysis for the layman of the most important musical scenes, with musical quotations of the main themes.

The piano arrangements by Dr. Albert Sirmay are carefully worked out. They gain authenticity through the contributions of William Steinberg, present conductor of the Buffalo Philharmonic Orchestra, and give as far as possible the orchestral effects. However, the transposition of certain numbers to a lower key in order to bring them within the range of the average drawing-room singer, very often changes the mood and color of the piece. Words are given in the original language and a new translation by George Mead. Raffaelo Busoni, son of the late Ferrucio Busoni, has contributed the tasteful illustrations.

H. W. L.

LOWELL MASON, "THE FATHER OF SINGING AMONG THE CHILDREN," by Arthur Lowndes Rich, University of North Carolina Press, Chapel Hill, N. C. $3.

This combined biography and bibliography offers a comprehensive summation of nearly a century of pioneer work and progress in methods of music education for the children attending elementary and grade schools. Arthur Lowndes Rich has given a scholarly, factual account of the background, practical preparation and achievements of Lowell Mason for the cause of youth-choirs and public school music. The contrasting local color and conflicts of a long period of musical development spaced from Savannah, Ga., to Boston, Mass., have been recorded, with a wealth of incisive detail and valuable side-leads into extensive research. The bibliography contains a complete catalog of Dr. Mason's writings and publications, with a list of their numerous editions and the names of collections and libraries where copies are available. Adequately presented are the views of the great advocate for child music education, with concrete examples of procedure in technical drill and repertoire, together with Mason's inter-relationships with celebrated educators such as Rousseau, Pestalozzi, Barnard and Horace Mann. A native of New Jersey, Dr. Rice is at present Director of Music at Mercer University, Macon, Ga.

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IN SCHOOLS AND STUDIOS

Howard Wentworth Hess Acting Head of Cincinnati Conservatory

CINCINNATI. — New acting director of the Cincinnati Conservatory of Music is Howard Wentworth Hess, music critic of the Cincinnati Times-Star, whose appointment was recently announced by the board of directors. A member of the conservatory's piano faculty, he holds the Master of Music degree from the Cincinnati College of Music, and was formerly a faculty member of the latter institution, where he served as chairman of the faculty committee until his resignation several years ago.

Mrs. John A. Hoffmann has been elected vice-president of the Conservatory, according to announcement by Philip Wyman, president of the board. Mrs. Hoffmann is the widow of Dr. John A. Hoffmann, late director and dean of the conservatory. She has been active in national and state music organizations, including the National Federation of Music Clubs.

Kulas Gift for New Baldwin-Wallace Wing

BEREA, O.—Dr. and Mrs. E. J. Kulas have made a gift of $22,000 to the Conservatory of Music of Baldwin-Wallace College for the construction of an addition to the conservatory. This addition will add approximately ten more rooms, which will relieve in part the congestion caused by increased registration. For the present fall term, about 300 full-time students have had to be refused admission to the conservatory because of lack of accommodations.

The conservatory's schedule of concerts for the first quarter of 1946-47 includes George Poinar, violin, Oct. 6; Marcel Dupre, organist, Oct. 14; Leonard Treash, basso cantante, Oct. 20; Baldwin-Wallace Symphony, George Poinar, conductor, Oct. 27 and Dec. 8; Carl Schluer, piano, Nov. 3.

Artists Named for Peabody Series

BALTIMORE. — The Peabody Conservatory's Friday Afternoon Artist Recitals, arranged by Reginald Stewart, director, schedules for 1946-47: Nov. 1, Budapest String Quartet; 8, Guiomar Novaes, pianist; 15, Rose Bampton, soprano; 22, Zara Nelsova; Dec. 6, Robert Weede, baritone; 13, Isaac Stern, violinist; 20, Rudolf Firkusny, pianist; Jan. 3, Regina Resnik, mezzo-soprano; 10, Tossy Spivakovsky, violinist; 17, Witold Malcuzynski, pianist; 24, Anna Kaskas, contralto; 31, Vronsky and Babin.

Werrenrath Teaching in 4 Cities

After nearly four months in his summer home and studio in the Adirondacks, Reinald Werrenrath returned to open his studio in four cities—New York, Albany, Troy and Washington, D. C. Dr. Werrenrath also resumes his usual direction of three male choruses which include the Mendelssohn Club of Albany, National Press Club Chorus of Washington and the N.Y.A.C. Glee Club of New York City.

Summer appearances were made in Albany, Glens Falls, and a fourth consecutive recital at the Anniversary Mass of the Church of the Good Thief in Clinton Prison, Dannemora, N. Y. On Sept. 14 the Mendelssohn Club visited Dr. Werrenrath's home and gave a concert under his direction in Plattsburgh for the Benefit of Father Hyland's Library Fund at Clinton Prison. Benjamin Whittam, tenor, and the Headliners were the assisting artists.

Robert Korst Singers In Many Appearances

Emile Renan, artist-pupil of Robert Korst, after his engagement at the City Center Opera, will go on tour in Martha, directing and singing the role of Plunket. He also is to sing with the Pittsburgh and New Orleans operas. Kathryn Poirier, another singer from the Korst studio, sang Constanza in Abduction from the Seraglio in Bar Harbor this summer. William Horne had the title role in Peter Grimes at the Berkshire Festival. Brenda Miller appeared in September in a Museum Concert in Boston. NBC presented Michael Stewart, Ralph Nyland and Arno Terney. Richard Bellamy has been engaged by the Associated Concert Bureau and will tour with their opera company.

RICHARD McCLANAHAN at "Coveside," his summer home in Southwest Harbor, Me., where he held a summer class. Mr. McClanahan returned in September to his post of director of The Riverdale School of Music and to his private studio at Steinway Hall. He will have charge of the piano seminar in connection with the institute for teachers to be held by the Griffith Music Foundation in Newark, Oct. 19.

Minneapolis College of Music Adds Five Teachers

The Minneapolis College of Music announces five new faculty members: Elizabeth Hiatt, piano and voice, graduate of the Eastman School of Music; Vivian Overn, pianist and organist, graduate of the University of Minnesota; Phyllis Lightfield, pianist, Juilliard School of Music, for many years a pupil of Frank Mannheimer of London; Melvin Beilke, percussion instruments; Catherine Zeilman, bassoon, for two years first bassoonist of the Philadelphia Opera Company, two seasons with the Radio City Music Hall Symphony.

Juilliard Opera Extension Courses

The Juilliard School of Music announces three courses in opera in the Extension Division, designed to give properly qualified students opportunity to gain practical experience and to study the standard repertoire and recent developments in opera. They are: Opera Workshop, under Frederic Cohen, assisted by Elsa Kahl, a re-evaluation of the repertoire in terms of contemporary dramatic values; Stage Deportment, under Alfredo Valenti; and Opera Choral Workshop, Peter Wilhousky, director, providing professional experience for opera, concert and radio.

La Forge-Berúmen Musicales

The ninth and tenth summer musicales of the La Forge-Berúmen Studios presented Genevieve Taliaferro, contralto; Jane Bradbury and Marilyn James, coloratura sopranos; Rosa Canario, dramatic soprano; Thomas Hayward, tenor; Paul Bosan, baritone; Thomas Mullady and Joseph McKibben, pianists; Cecil Gordon and Frank La Forge, accompanists.

Vera Curtis Artists Heard

Mary Kresta, contralto, artist-pupil of Vera Curtis, has been re-engaged by the City Center Opera. Another Curtis singer, Anne Louise Fish, mezzo-soprano, made her debut at Woodstock, Vt., before the summer colony there.

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Camden, Me., attended by harpists from all over the country and from Cuba and China. Forty-one harpists attended the colony's 16th season this summer.

MME. VETTA-KARST and ROBERT MALONE, director of the Robert Malone Singers choral group and teacher of voice. Mme. Vetta-Karst, first and only singing teacher of Helen Traubel, will begin a series of Master Classes in the Malone Studios in Carnegie Hall Oct. 15.

Weschler Adds New Piano Course

Prof. Angela Weschler is presenting a new course in piano pedagogics, Practical Teaching Class for Pianists, at the New York College of Music. This course for advanced students is designed to cover the entire range of piano literature, from Bach to the Moderns, and deals with the appreciation as well as the technical aspects of the piano teachers' repertoire. Principles, practices and materials for piano teachers are discussed in private and class meetings, and the correction of faulty study habits as well as the recognition of individual differences are emphasized.

Recently placed on the list of approved advanced piano teachers of Columbia University's Teachers College, Prof. Weschler is also looking forward to a busy season at her own New York studio. In addition to her teaching duties, she has inaugurated three special music appreciation courses which will be given during the fall semester by one of her assistants. The purpose of these classes is "to cover the development of the important forms of musical achievement, to deal briefly with the lives of the great composers and to familiarize the students with the outstanding compositions of our times."

Rosalie Miller Singers Fill Varied Roles

Rosalie Miller's artist-pupils are appearing extensively. Regina Resnik, dramatic soprano of the Metropolitan Opera, will appear with the San Francisco Opera in October after filling engagements in Vancouver and Seattle and other Coast cities. Virginia MacWatters, coloratura soprano, will sing leading roles this fall with the City Center Opera in New York and has been engaged at Covent Garden, London, in November and December. In the Bar Harbor Festival this summer Susan Arling, mezzo-soprano, appeared in Menotti's Old Maid and the Thief. Koussevitzky chose Eunice Alberts, contralto, who attended the Tanglewood Opera School, as soloist in the Beethoven Ninth Symphony at the last Berkshire Festival concert. Elizabeth Bollinger, lyric soprano, is preparing for her recital as winner of the award for the Hour of Music Society and later her Town Hall debut. Another lyric soprano, Priscilla Barton, after a debut in Baltimore, is singing this fall in Boston, Baltimore, Williamsburg and New York. Evelyn Gould, Canadian coloratura soprano, has signed a new contract for weekly broadcasts from Toronto.

STUDIO NOTES

Betsy Culp Dornay has returned to New York after spending two months in Amsterdam, Holland, as guest of her cousin, Julia Culp.

Harold Henry presented his pupils in recital recently. Rosalyn Hersko played Mozart's A major sonata and three Debussy numbers. Irma Warshaw was heard in Prelude and Fugue in D minor from Bach's Well Tempered Clavichord and the Beethoven Sonata Op. 2 No. 1. Esther Bernstein played the English Suite in E by Bach, the Ecossaises and C sharp minor Etude from Op. 10 of Chopin and Beethoven's Sonata Op. 31, No. 3. Miss Bernstein and Mrs. Warshaw are teachers.

May L. Etts was associated with Guy Maier in his piano teacher's classes at Maryville, Tenn., this summer. There were 200 enrolled from 32 states, Cuba and Canada.

Frank Douglas, artist-pupil of Lucile Kellogg, was the featured singer for the Labor Day weekend at the Adirondack Inn, Sacandaga, N. Y.

Consuelo Clark on Sept. 10 began a series of 20 lectures on piano pedagogy at the New York College of Music. An evening series began on Sept. 17.

Gustave Becker, composer-pianist, will present an evening program of chamber music at Studio 707, Steinway Hall, on Oct. 14. His String Quartet will be included, as well as string arrangements of his Musical Monograms, composed according to a chromatic alphabet of his invention.

New and returned faculty members on the staff of the Cleveland Institute of Music for 1946-47 include Dean Ward Lewis, back from service with the U. S. War Department; Major Arthur Loesser, associate head of the piano department, after three years in the Army; Philip Farkas, newly-appointed first horn of the Cleveland Orchestra; Maurice Sharp, new first flute, and Marcel Dick, first violist of the orchestra.

The Dalcroze School of Music, New York, Hilda M. Schuster, director, offers in addition to the Dalcroze Teachers Training Course Dalcroze classes, complete theory classes and private instruction in piano, strings and woodwinds for children and adults.

Josef Wagner taught a piano master class this summer at the St. Louis Institute of Music, St. Louis, where he also gave two recitals. Mr. Wagner's Second Sonatina, op. 19, was performed on the Keyboard Masters series, WNYC, by Lucille Anderson, pianist.

Oberlin Recitals in 68th Season

OBERLIN, O.—The Oberlin Artist Recitals for 1946-47 will present the Cleveland Orchestra in three concerts, all conducted by George Szell; Claudio Arrau and Maryla Jonas, pianists; Isaac Stern, violinist; the Stuyvesant String Quartet; and Helen Traubel, soprano of the Metropolitan Opera. According to Dr. Frank H. Shaw, director of the Oberlin Conservatory of Music, an additional concert may be announced later. This will be the 68th season of Oberlin Artist Recitals.

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Tauber Heard on Broadway in Yours Is My Heart

Richard Tauber, the world renowned tenor, popular in this country especially through his recordings, made his debut on Broadway on Sept. 5 in Lehar's operetta, Yours Is My Heart. This work, known elsewhere as The Land of Smiles, had not been seen in this country before, though the theme song has been performed and sung by almost every tenor who indulges in this kind of "semi-classical" music. It should not be taken as any criticism of those interpreters if we doubt that any of them reached the perfection of Tauber. For what makes his appearance on Broadway an outstanding event, is neither the work of Lehar, a rather antiquated affair, not the performance as such, which could stand many improvements, but the superb art of the tenor, his vocalism, musicianship, taste and unfailing technic. It is miraculous how he has preserved his vocal means through his whole career. He plays with his voice, and to hear him should be a revelation to every young singer. The audience went wild, and Tauber sang the famous theme song five times, each time in another language and with other vocal effects.

His partner, Stella Andreva, well known in operatic circles, did well in the feminine lead, but she could have been more at ease in her part. The staging by Theodore Bach missed the lightness which should grace an operetta. Excellent was the orchestra, which played the music, adapted by Felix Guenther, with great charm, thanks to the inspired direction of George Schick.

H. W. L.

PAUL A. SMITH,
Negro tenor, sings the title role in a condensed version of Verdi's Otello at Carnegie Hall on Oct. 5.

NOTICE!

This notice is to acquaint American Artists, Musicians, Violinmakers and dealers, of the death of Eugene Sartory, the famous French bowmaker who died in March 1946.

The trademark "E. SARTORY A PARIS" has been filed per the American statutes and since Eugene Sartory was the only bowmaker who ever lived in Paris, it is prohibited to mark any bows with his trademark.

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Continental Music Center Again Thronged

AT SCHEVENINGEN.
Interlude during a rehearsal on the Kurhaus Terrace. Left to right, Conductor Ignace Neumark; his wife, Mme. Neumark-Leyds; the well-known conductor Ernest Ansermet; Mme. Ansermet, and Dr. G. de Koos, concert manager. (Nederlandsch Fotobureau, The Hague.)

SCHEVENINGEN, HOLLAND. — This most important of the Netherlands' seaside resorts, which during the war was forced to form part of the German "Atlantic Wall," has come back brilliantly to its former function. Though accommodations were limited this year, visitors from all parts of the world enjoyed music, theatres, dance and other events.

After the liberation of Holland in 1945 the inhabitants found their beaches ploughed by trenches and strewn with pillboxes, and the hotels wholly or partly destroyed by the occupation forces when they withdrew. But, scarcely a year later, Scheveningen has emerged from its ruins and again this summer become a seaside holiday center of the North Atlantic.

The well-known music season here came to new life. Two symphony orchestras were heard throughout the summer, the Residentie Orchestra of The Hague and the Rotterdam Philharmonic giving five concerts a week. For the three months' season the conductors included Ernest Ansermet, Eduard van Beinum, Sir Adrian Boult, Otto Klemperer, Erich Leinsdorf, Charles Münch, Ignace Neumark, Willem van Otterloo and Albert van Raalte. Most of the concerts were played to sold-out houses, the concert hall of the Hotel Kurhaus having a capacity of 2,600 seats.

Among the solo artists heard were the following:

Pianists, Willem Andriessen, Stefan Askenase, Henriette Bosmans, Bartlett and Robertson, Nicole Henriot, Nicolai Orloff, Theo van der Pas, Eduardo del Pueyo, Jan Smeterlin, Janine Weil; violinists, Lola Bobesco, Ida Haendel, Nap de Klyn, Yehudi Menuhin, Henri Merckel, Ginette Neveu, Willem Noske, and Jacques Thibaud; cellist, Pierre Fournier; and singers, Ré Koster, Jo Vincent, and Annie Woud.

Birmingham Season to Open With Opera

BIRMINGHAM, ALA.—Birmingham music-lovers are looking forward to a most enjoyable season, beginning Oct. 26, when the Music Club presents Il Trovatore, a Charles A. Wagner production complete with orchestra, chorus, and a largely Metropolitan cast. Other attractions on the Artist Course are: James Melton, Metropolitan tenor; Alicia Markova, Anton Dolin and their dance ensemble; Lily Pons; the Pittsburgh Symphony, under Fritz Reiner; Heifetz; Artur Rubinstein; and the New York Philharmonic Orchestra. Extra attractions that will appear under the auspices of the club will be announced later. Mrs. E. D. LeMay, president of the Music Club, is also planning altruistic work and the group's Morning Musicales.

ALICE GRAHAM.

Max Jacobs Founds New String Orchestra

A new orchestra founded by Max Jacobs, conductor, to be known as the Manhattan String Orchestra of New York, was organized for the purpose of reviving old as well as new works. Four preliminary rehearsals were held in May to insure the success of the orchestra. Membership is open to both professional and qualified amateur musicians. Those desiring to join may apply by addressing Max Jacobs, 21 West 58th St., New York 19, N. Y. Four concerts will be given this coming season. Programs of the Classic and Romantic period, early 20th century and present day American composers are scheduled.

Up and Down the Guild Keyboard

Members of the National Guild of Piano Teachers are active from coast to coast.

David Saperton is making the sound track for the new film Carnegie Hall to be released by Federal, featuring the Tchaikovsky B flat minor Concerto. Mr. Saperton is on the Texaco program and the Hildegarde radio show, and has completed with his pupil Bert Shefter a new development in Red Seal records of two-piano accompaniments for James Melton.

WNYC programmed a half-hour broadcast on Sept. 30 by Guild Artist Winners, featuring Mary Baker and Joyce Barnes of New York and Eleanor Rollins of Springfield, Mass.

Carl Roeder and John Mokrejs, two deans of the Guild, met in Hollywood this summer. Mr. Roeder also had a reunion with some of his artist pupils: Rudolph Reuter of Chicago, Natalie Rose of Los Angeles and Hugh Ross of Vancouver, B. C.

Bernice Frost's extensive tour is bringing enthusiastic comments from Guild members attending her teachers' classes.

Julia Broughton, president of the New York Piano Teachers' Congress, announces that Charles Repper, composer, of Boston, is guest speaker of the opening meeting in October.

Glauco D'Attili, who gave his second Town Hall recital on Sept. 8, is a pupil of three Guild members: his father, Ettore D'Attili; Hans Barth, and Carl Friedberg, of Juilliard.

Mrs. Hallett Johnson Announces El Paso Schedule

EL PASO, TEX.—Mrs. Hallett Johnson announces the following attractions for 1946-37: Nov. 14, Marcel Dupre, organist; Nov. 18, the Hollywood Skating Revels; Dec. 4, Tito Schipa, tenor; Dec. 31, two performances by the Chicago Popular Opera, presenting Haensel and Gretel (matinee) and The Bohemian Girl (evening); Jan. 1, a repeat of Haensel and Gretel; Jan. 16, Carmen Jones (return engagement for the Billy Rose production); Feb. 3, Mischa Elman, violinist; March 13, Jooss Ballet; Feb. 26, a production for children of Snow White and the Seven Dwarfs. Definite dates will be announced later for the Iturbi Orchestra, with Jose Iturbi conducting and playing the piano; and for Carleton Smith, lecturer.

Concerts to Aid MEF

James Melton, chairman of the Artists Committee of the Musicians Emergency Fund, announces three Carnegie Hall concerts for the fund's post-war program, which includes supplying free musical instruction to disabled veterans in service hospitals. The Dec. 30 concert will present Patrice Munsel, Mr. Melton and Robert Casadesus; Jan. 15, Lauritz Melchior and Eleanor Steber; Feb. 11, Licia Albanese and Ezio Pinza.

Knoch Conducting and Teaching

Ernst Knoch conducted the Detroit performance of Tristan and Isolde for the Philadelphia La Scala Opera Oct. 1 with Helen Traubel, soprano, and the new tenor, Svanholm. After two months in Calif. Mr. Knoch re-opened his New York studios, Sept. 6.

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